VOGUE

75¢
FEB. 1

THE BEST OF SPRING FASHION

SPECIAL AMERICAN COLLECTIONS REPORT

75 GREAT LOOKS

READY ACROSS THE COUNTRY



AMERICANA FASHION ISSUE

Some women love flowers around them wherever they go. And we give them the non-wilting kind. Bright blooming Lilies of the Valley. Some just to have. And some to hold you in.

Bra $5. Panty girdle in Lycra® spandex $10. Petti $4. Chemise $6.
Kayser/Perma-Lift, 640 Fifth Avenue, New York 10019



Kayser®/Perma-Lift®

Neal Barr



City planning: the shape of things to come...
graphed in navy / white / yellow
wool plaid imported from Italy, $395.
Coat Collections, Third Floor.

ON THE PLAZA • NEW YORK
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET



SEYMOUR FOX DESIGNS IN BEAUTIFUL ANGLO FABRICS

I. MAGNIN BONWIT TELLER MONTALDO'S

FEBRUARY 1, 1968

INCORPORATING VANITY FAIR

VOGUE

AMERICAN BRITISH FRENCH ITALIAN AUSTRALIAN NEW ZEALAND

I.S.V.-PATCÉVITCH, President
Alexander Liberman, Editorial Director



PENN

COVER: One of the great day looks in American fashion this spring—the romantic throat-banded white shirt adding the prettiest lingerie touch to a coat that couldn't be snappier—heavenly blue wool, tailored to the nines. (More about this look page 127.) Coat by Christian Dior-New York. Adelaar shirt of Dacron and cotton; Klopman fabric. About $16. Castlecliff earrings. Both: Bonwit Teller. Shirt also at Julius Garfinckel; Hudson's; I. Magnin. The makeup: soft and light—a bloom of Peach Mini-Blush and Trembling Mauve lipstick. Both by Yardley. Kenneth coiffure.

FASHION

121 Vogue's eye view: The further adventures of the Owl and the Pussycat
122 American spring collections: special fashion report—the mini-wrap coat; the little tailored coat over a romantic shirt; news about the anything-goes coat; the biggest dirndl; the smallest suit; fantasy, romance and the Greek-boy look for evening; black with touches of white; black with diamanté
174 More American spring collections news—day and evening: white lingerie touches on black, navy, beige; the Greek-boy look for day; the little knit dress for the fantasy-plaid coat
188 The shirt of the century
206 Vogue's Own Boutique of Suggestions, Finds, and Observations

FEATURES/ARTICLES/PEOPLE

84 Three Soups for Men I Love. By Francine du Plessix Gray
162 People Are Talking About . . . Grace Bumbry
164 The New Boston Sound and the Rock Scholars. By Richard Goldstein
165 The Street Choir and the Boston Sound
166 The Soft Machines of Claes Oldenburg. By David Sylvester
168 Sculpture by Claes Oldenburg. Photographed by Lord Snowdon
186 More Skin, More Everything—In Movies. By Lawrence Alloway
216 Books for Children with Style. By Lavinia Russ

FASHIONS IN LIVING

117 Vogue's Decorating Finds and Ideas
196 Living in an American Light—1730-1968: Stratford Hall
198 The Thomas B. Hess House in New York
200 The Frederick E. Guest, II, House on Long Island
204 The Frederick Romley Apartment in New York

BEAUTY

36 Vogue's Ready Beauty
72 Beauty Checkout: The American Traveller
170 Beauty Bulletin: immediate in the U. S. A.—hair sobering up

DEPARTMENTS

94 Vogue's Notebooks: In New York and Madrid, Italy and France
103 Vogue's Spotlight: Movies. By Judith Crist
104 Vogue's Spotlight: Art. By Barbara Rose
106 Vogue's Spotlight: Theatre. By Anthony West
108 Vogue's Spotlight: Books. By Jean Stafford
110 Vogue's Spotlight: The Underground. By John Gruen
112 Vogue's Spotlight: Movies. By Arthur Schlesinger, Jr
114 Vogue's Spotlight: Money. By Paul A. Samuelson
119 Men In Vogue . . . Notes, Quotes, and Votes
215 Vogue's Travelog
217 Vogue's School and Camp Directory

AMERICAN VOGUE
420 Lexington Ave., New York, N. Y. 10017
DIANA VREELAND
Editor-in-Chief

Associate Editor: ALLENE TALMEY
Art Director: PRISCILLA PECK
Managing Editor: ROSEMARY BLACKMON
Feature Editor: KATE LLOYD
Special Features Editor: MARGARET CASE
Associate Editor, Fashion: GRACE MIRABELLA
Fashion Editors:
BABS SIMPSON CATHERINE DI MONTEZEMOLO
NICOLAS DE GUNZBURG GLORIA SCHIFF
CARRIE DONOVAN POLLY ALLEN MELLEN
CATERINE MILINAIRE
KATHRYNE HAYS Shoes and Stockings
MARGARET INGERSOLL Fabrics
JOYCE MACRAE Fabrics Associate
DOROTHEA McKENNA Foundations, Lingerie, Children
KARIN-MARIA WINKELHORN Accessories
VIRGINIA HARLOW Millinery
Beauty Editor: JESSICA CANNÉ
Los Angeles Editor: ELEANORE PHILLIPS
Paris Editor: SUSAN TRAIN
Rome Editor: CONSUELO CRESPI
Madrid Editor: ALINE ROMANONES
London Editor: PAMELA COLIN
Copy Editor: EDITH LOEW GROSS
Fashions in Living Editor: ALISON HARWOOD
Fashions in Travel Editor: DESPINA MESSINESI
Feature Associate: MARY ROBLEE HENRY
Feature Researcher: SIMONA TUTEN
Fashion Copy: LYDIA McCLEAN MARY KLEVE
JANE OGLE KAREN WEED
Beauty: JEAN PIERSON TOPSY TAYLOR
Men's Page Editor: CAMILLE DUHÉ
Executive Assistant to the Editor: FELICITY CLARK
Contributing Editors: CECIL BEATON
MARY KRUMING TATIANA McKENNA Food
DOROTHEA WALKER SHEILA DE ROCHAMBEAU
Copy Executives:
JEANNE BALLOT ANNIS BRADSHAW
EVY PIEROT Research
Art Department:
EDMUND WINFIELD GERALD SLATER
CAROL KNOBLOCH MARION SACKETT
MAURICE HOGENBOOM

Publisher: S. I. NEWHOUSE, JR.
Associate Publisher: RICHARD A. SHORTWAY
Executive Editor: MARY JANE POOL
Marketing Director: RUTH McCARTHY
Promotion Director: NADINE BERTIN STEARNS
Merchandising Director: EDIE BEESON SMITH
Fashion Projects Editor: BARBARA MCKIBBIN
Fashion Promotion: ALEXANDRA PENNEY Editor
CAROL HARVEY Coordinator
ROBERT WALKER Art Director
Fashion Merchandising: KATHERINE DOWNES
ANNE STEGEMEYER
Fashion Credits: ROSAMOND BELT
Fabric Room Editor: CAROLE MANCHESTER
Public Relations Director: GLORIA LISTER

Advertising Manager: ROBERT E. YOST
Advertising Sales Manager: JOHN RODNEY
Beauty-Cosmetics Advertising Manager:
WILLIAM D. LEAHON
Marketing Manager, Fibres and Fabrics:
CHARLES H. REINHARDT
Retail Manager: ANDREW MORGAN

BRANCH OFFICES
Statler Building, Boston, Mass. 02116
Robert Brennecke, Mgr.
65 East South Water Street, Chicago, Ill. 60601
Donald H. Koehler, Mgr.
3921 Wilshire Blvd., Los Angeles, Cal. 90005
John Brunelle, Mgr.

BRITISH VOGUE
Vogue House, Hanover Square, London, W. 1
FRENCH VOGUE
4 Place du Palais-Bourbon, Paris 7
AUSTRALIAN VOGUE
49 Clarence Street, Sydney
ITALIAN VOGUE
Piazza Castello 27, Milan

International Executive Editor:
MILDRED MORTON GILBERT

THE CONDÉ NAST PUBLICATIONS INC.
I. S. V.-PATCÉVITCH President
BENJAMIN BOGIN Vice President
PERRY L. RUSTON Executive Vice President
DANIEL SALEM Vice President (Overseas)
ROBERT J. LAPHAM Advertising Director
ALFRED W. COOK Treasurer
MARY E. CAMPBELL Secretary

Vol. 151, No. 3, Whole No. 2193

Copyright © 1968 by The Condé Nast Publications Inc. All rights reserved. Printed in the U.S.A.

VOGUE INCORPORATING VANITY FAIR IS PUBLISHED SEMI-MONTHLY, EXCEPT FOR THE MONTHS OF MAY, JUNE, JULY, AND DECEMBER, WHEN IT IS PUBLISHED MONTHLY, BY THE CONDÉ NAST PUBLICATIONS INC., 420 LEXINGTON AVENUE, NEW YORK, N.Y. 10017. SECOND CLASS POSTAGE PAID, AT NEW YORK, N.Y., AND AT ADDITIONAL MAILING OFFICES. SUBSCRIPTIONS: IN U. S. AND POSSESSIONS, $10 FOR ONE YEAR, $17 FOR TWO YEARS, $22 FOR THREE YEARS. IN CANADA, $11 FOR ONE YEAR, $19 FOR TWO YEARS, $25 FOR THREE YEARS. ELSEWHERE, $15 FOR ONE YEAR, PAYABLE IN ADVANCE. SINGLE COPIES IN U. S. AND CANADA, 75¢. SIX WEEKS ARE REQUIRED FOR CHANGE OF ADDRESS. IN ORDERING A CHANGE, WRITE TO VOGUE, BOULDER, COLORADO 80302. GIVE BOTH NEW AND OLD ADDRESS AS PRINTED ON LAST LABEL.
Postmaster: Send Form 3579 to Vogue, Boulder, Colorado 80302

'Intimate'
the fragrance that won't let go.



It stays on. And on. And on.
Intimate Spray Mist
by Revlon.

Cherished as one
of the world's seven
great fragrances.



Intimate

Diamonds Are For Daytime.
By Originala.



Galey & Lord

Polyester/cotton woven plaid by Galey & Lord, 1407 Broadway, New York, N.Y. 10018, a division of Burlington Industries.



BONWIT'S DESIGNER VEST SUIT:
IT'S A DANDY!

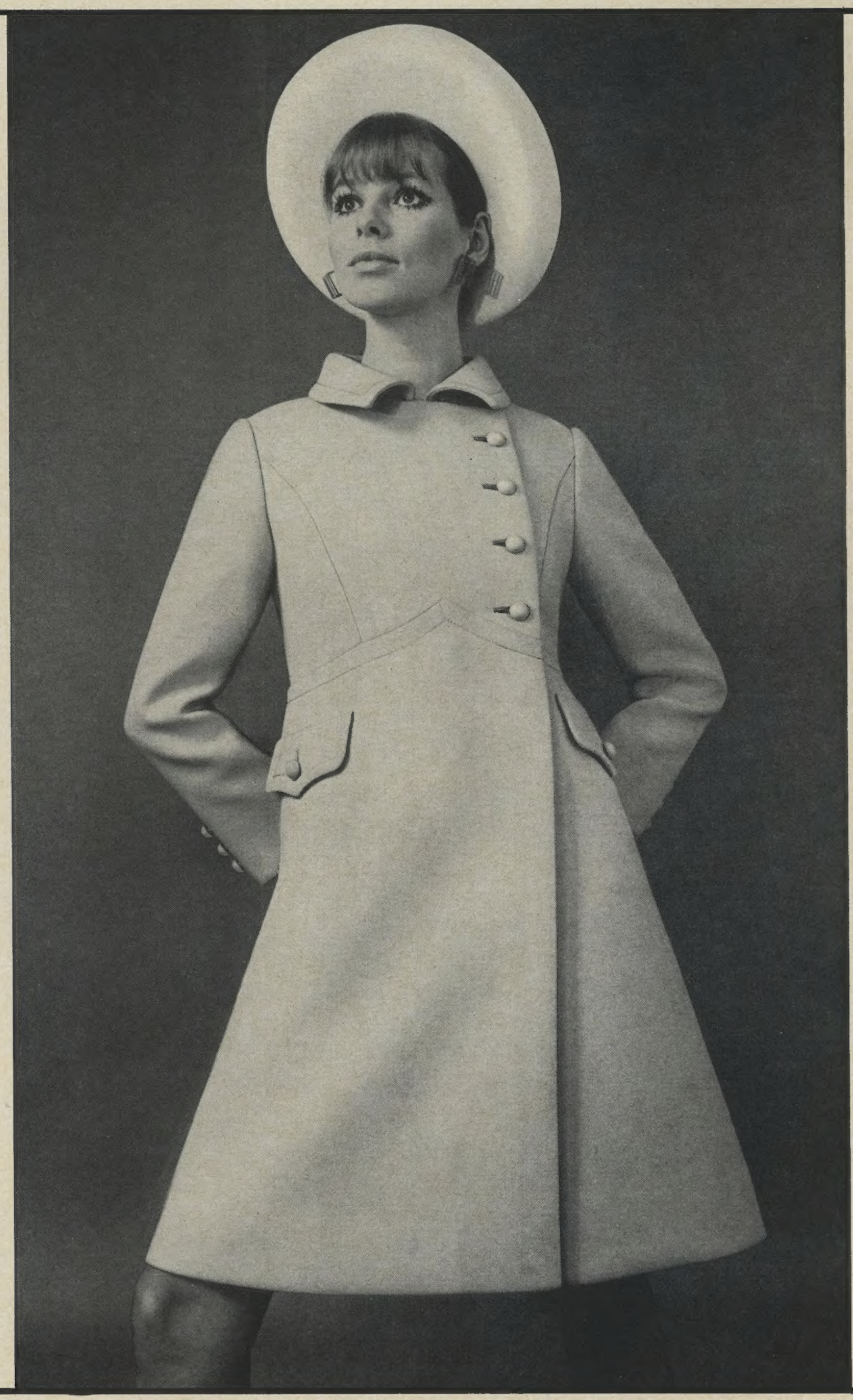
One of the best suits of the season is our white wool twill, vested with authority by Marie McCarthy for Larry Aldrich. Brown or navy wool jersey shirt, gleaming buckle and fob chains add up to a look that's as dapper as your grandfather's spats.

Misses' sizes, 295.00

Designer Salon

New York and all stores

BONWIT TELLER



Christian Dior–New York

BERGDORF-GOODMAN–New York **MARSHALL FIELD**–Chicago **STUART'S**–Boston **HARZFELD'S**–Kansas City, Mo. **MAY-D&F**–Denver

THE AMERICAN WAY WITH WOOL

VERY *Saks Fifth Avenue*

Female shirtdressing. Our very own.
In ruffly black and white Onondaga silk. $110.



Little lady with big ideas. Adele Simpson

SAN FRANCISCO • OAKLAND • WALNUT CREEK • PALO ALTO • SANTA CLARA • SAN MATEO • CARMEL • FRESNO • SACRAMENTO • PORTLAND • SEATTLE
LOS ANGELES • BEVERLY HILLS • PASADENA • SAN FERNANDO VALLEY • SANTA BARBARA • SANTA ANA • DEL AMO • LA JOLLA • PALM SPRINGS • PHOENIX

I. MAGNIN & CO

jewels by Laykin et Cie

photograph by John Engstead

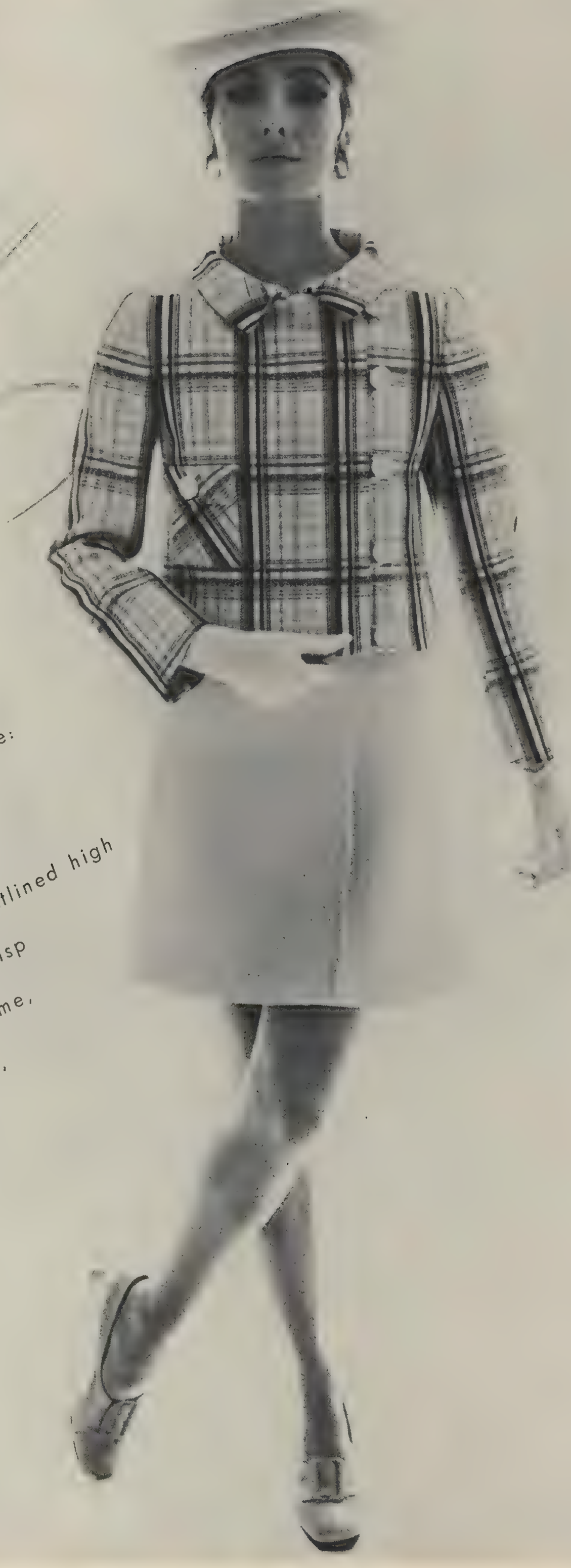


welcome spring
and the late-day dress
that wears
its own coat
. . . by Marquise,
in matelassé
with glitter
clip closings

KASPER FOR JOAN LESLIE



A DIVISION OF LESLIE FAY, INC.



Add up the news count here:

smash plaid for a jacket,
in black-toast-and-white—
little tank dress underneath, waistlined high
with flat welt seaming—all in crisp
wool gabardine. A Ginala costume,
135.00 Designer suit collections,
at all Lord & Taylor stores

Robert Randall



Bill Blass, poet. Maurice Rentner, patron. The strict little sonnet of a dress and wool worsted? 290.00 in our Tribout Shop. Bill Blass for PBM.

Slacks to match, 35.00. Navy and white checked cotton shirt, 22.50.

with free verse lingerie frills. Is it for you that he committed his inspiration to silk

Nostalgia in natural color pure Irish linen. Sportcoat with deep side vents, 100.00

And the silk tie, 10.00. All and more in our brand new Bill Blass Shop for men.

John Wanamaker Philadelphia

There will be a number of unsuccessful attempts to copy this coat dress.



The Originala.

512 SEVENTH AVE.
NEW YORK, N.Y.

Atlanta has the only Anglo-Italian villa in the South.



PHOTOGRAPHED AT SWAN HOUSE, HEADQUARTERS OF THE ATLANTA HISTORICAL SOCIETY.

It also has Rich's.



And Rich's has
Bill Blass for Maurice Rentner
and almost every other
famous name in fashion.
Rich's, Atlanta.

HATS BY ADOLFO





Invented: the first totally see-through makeups

The Transparent Tawny Face Tints

The makeup of tomorrow. By 'Ultima' II. See-through textures. See-through tints. To give your skin a glowing, tawnied look. Deceptively bare-skinned. Seemingly touched by no makeup at all.

Clearly, this total transparency is what *all* makeup will aim for, eventually. Revlon was the first to foresee it, as the natural outcome of a sophisticated new attitude among the world's most elegant women. The attitude is simply this: *no* coverup makeup, no matter how subtle or sheer, can compete with the look of warm, lustrous skin. Full of well-being. *Glowing with life.* 'Ultima' II Transparent Face Tints are the first makeups to give your skin this delicious, natural glow. The tints are so *believable,* even the palest blonde can turn tawny without a hint of anything 'put on'. We view this 'tawny look' as the coming thing. A fashion to live in. From here on in.

The Transparent Face Tints (with Facepowders and Blushing Liquids) include:
The Tawny Tones: Tawny Ivory, Bisque, Beige, Rose, Amber, Tan.
The Bronzing Tones: Bronzer #1, Bronzer #2. For a deep, dramatic look.

'Ultima' II Transparent Face Tints

The first Collection of 'Couture Cosmetics'. Created by Revlon for the woman of elegance.



A lesson in optics: note how the white-on-black pursues the narrow line of Monte-Sano & Pruzan's coat of an imported cotton; a Hutzler exclusive, $310

HUTZLER'S BALTIMORE

our 110th • the NOW year

owned and operated by the Hutzler family

1858-1968





The perfume of romance

CHANEL N° 22

New York *London* *Manila* *Stockholm* *Montreal* *Taiwan* *Hong Kong*

Malcolm Starr

by Elinor Simmons

BILL BLASS
for MAURICE RENTNER
creates mobile rapport between the three-piece costume and you. Bright navy and white diagonal wool suit, white silk shirt; chic above the clouds, under the palms, 795.00. Let yourself go . . . fly **EASTERN** to Florida.

Jordan Marsh

MIAMI FORT LAUDERDALE
WEST PALM BEACH ORLANDO

EASTERN
Number one to the sun.

VERA pictures you poolside or silhouetted against the pounding surf in a pantset covered with sea anemones. Eminently see-worthy, in black and white, or brown and white printed acetate. Sizes 8 to 16, 45.00. Let yourself go . . . fly **EASTERN** to Florida.

Jordan Marsh

MIAMI FORT LAUDERDALE
WEST PALM BEACH ORLANDO



EASTERN
Number one to the sun.

DAUPHINE deems no traveler complete without a beautifully paced plaid. On the move, orange and white, navy and white Galey & Lord polyester-cotton. Belted bias panel front for ease and grace. Sizes 8 to 16, 36.00. Let yourself go . . . fly **EASTERN** to Florida.

Jordan Marsh

MIAMI FORT LAUDERDALE
WEST PALM BEACH ORLANDO

EASTERN

Number one to the sun.

EASTERN
Number one to the sun.

S. HOWARD HIRSH composes an ottoman nocturne in a slender shaft of white or brown acetate. For the sun circuit, it is romantically collared and tied, then caught with a circular buckle. Sizes 5 to 13, 32.00. Let yourself go . . . fly **EASTERN** to Florida.

Jordan Marsh

MIAMI FORT LAUDERDALE
WEST PALM BEACH ORLANDO



JEAN LUTECE'S hand-jeweled and beaded dress, designed by Roy Gaynor for your scintillating evenings under the southern stars. White, pink, or blue silk and worsted Desire fabric. Sizes 8 to 18, 110.00. Let yourself go . . . fly **EASTERN** to Florida.

Jordan Marsh

MIAMI FORT LAUDERDALE
WEST PALM BEACH ORLANDO

EASTERN

Number one to the sun.

FISHELLE plans your jet-away with a slender coat in a first-class combination of cashmere and mink loomed by Prince. White, canary yellow, dogwood beige; hand-stitched, jewel-buttoned. Sizes 6 to 16, 100.00. Let yourself go . . . fly **EASTERN** to Florida.

Jordan Marsh

MIAMI FORT LAUDERDALE
WEST PALM BEACH ORLANDO

EASTERN

Number one to the sun.


Upper Blass
Upper Middle Blass
Middle Blass
Lower Middle Blass
Blass Distinction





LET A NEW
ROMANTIC LOOK
RIPEN ON YOUR
LIPS WITH
THE BERRY STAIN LIPSTICKS
BY ESTÉE LAUDER

Imagine the sweet warm color of mid-summer berries tinting your mouth—the juiciness of just-nibbled fruit lingering on your lips. That's the deliciously ripe effect you can create with The Berry Stain colors in Estée Lauder's totally new see-through lipstick formula. Color seems to saturate your mouth with see-through brilliance, with moisture that surface-glistens like morning dew. Let The Berry Stain lipsticks give your lips a look they've never tasted before.

Suddenly, aren't you craving berries out-of-season?

Mulberry	Bittersweet
Cocoaberry	Walnut
Cranberry	Chinaberry

Estée Lauder

Photograph: Skrebneski ©1968 Estée Lauder, Inc.



Fogarty does Fogarty

She goes her own way.
That's kind of rare.
But that's why her clothes
live long enough
to garner a memory or two.

Dress and jacket costume in blue/white, $120.
Dress in navy or beige, $110.
Dress and coat costume in navy and white, $155.
All in silk and worsted. Sizes 4-14.
Prices slightly higher in the west.

See the complete Anne Fogarty collection
at the stores listed on Page 36.

Pontiac does Pontiac

Pontiac does sports cars
five different ways:
the Magnificent Five Firebirds.
Preening below is the
ultimate curve-straightener—
the dual-scooped Firebird 400.



Pontiac does Pontiac

What a personal luxury car
is all about:
Pontiac Grand Prix.
Pure Wide-Tracking outside.
And your choice of rich buckets
or bench seat inside.

Fogarty does Fogarty

She goes her own way.
That's kind of rare.
But that's why her clothes
live long enough
to garner a memory or two



Left: Imported Fibranne in gold, turquoise, navy, emerald, $70. Center: Raw silk costume with silk ascot in brilliant shades of green, pink, gold. $125. Right: Shirtdress in pure silk with blue polka dots, belted with red patent, $80.
All in sizes 4-14. Prices slightly higher in the west.

See the complete Anne Fogarty collection at the stores listed on Page 36.

Pontiac does Pontiac

For further proof that
there's more to Wide-Tracking
than meets the eye,
meet Pontiac LeMans.
Rich bucket seats are standard,
as is our unique
Overhead Cam Six.



Fogarty does Fogarty

She goes her own way.
That's kind of rare.
But that's why her clothes
live long enough
to garner a memory or two.



Anne Fogarty's
Collector's Items
in nylon jersey travelknit.

Left: in a print of white/brown/black, $65.
Center: in a print of white/brown/black, $60.
Right: black and white houndstooth, $60. Sizes 4-14.
Prices slightly higher in the west.

See the complete Anne Fogarty collection at the stores listed on Page 36.



MIGUEL DORIAN *fashions for the festive hours. A silk and worsted dress with diamanté buttons. Sizes 6 to 16. About $110.*

Bramson, Chicago; Sakowitz, Houston; Louis Haftel's, Miami Beach; Jackson-Graves, Minneapolis; Maison Mendessolle, San Francisco; Lou Rose, Santa Barbara; Erlebacher, Inc., Washington.

Moe Nathan

530 Seventh Ave., N.Y.C.

VOGUE'S READY BEAUTY

More Dew, Dew Dewey Department

We hear so much about moisturizing cosmetics today, one might think this a fad to be replaced by some other idea in the near future. Not so. Unless they find a way for us to grow brand new skin in which case we won't have to take care of the one we've got. Back to reality and to Nina's fight against dehydrated skin with her well known Produits Organiques. (Nina, as you might guess, is a Parisienne.) The basis of it all is Extrait Organique, a night treatment so rich with lubricating-moisturizing extracts that it's bottled with an eye-dropper. Same rare essences involve themselves in Organique for Hair. What's unusual about this one is that it promises food *and* drink to roots. There's more. If you—like many women—hesitate to use a masque for fear of its drying effect, guess what? The natural ingredients in Nina's masque stimulate, deep-cleanse, and tighten *sans* dehumidifying. There's still more: Organique Cleansing Cream, a liquid cleanser called Pureté, and a Silk Lotion that moisturizes. All now in U.S.A. (P.S. The Mitchum Co. and Nina are kith and kin and Mitchum has among other things Esoterica to dull brown spots. But *that's* another story.)

A whiff of this year comes calling

Suddenly you realize: the world has moved on and your coiffure or eye makeup has stayed behind. The same goes for perfume only in a much, much more subtle way. You couldn't describe one fragrance trend of 1968 unless you got a whiff of it. But when your Avon lady comes along, you'll have a clue. Their newest pride, a fragrance called Brocade, as its name implies, is not afraid to be a real woman. But a different real woman—buoyant and sexy, but not sultry. And while some perfumes may seem to you just too much during daylight hours, Avon's Brocade has a certain sly innocence that goes well with lunch dates and such. Brocade ricochets through colognes (spray mist and splash-on), a roll-on pursable perfume, a cream sachet, a dusting powder. All in faille-textured umber-and-gold scrolled packages, looking for all the world like—right—Brocade. . . .

Shaped-up for '68

News for a big-election year: a toothpaste designed to lure adults who haven't blown their cool and still trust some of the people over thirty. VOTE is the name, and the tube—scarlet, shocking, and pink—is plastic, never loses its shape, looks as fresh as the taste of the non-fluoride brush-stuff inside. By Bristol-Myers.

The Anne Fogarty

collection shown on the preceding pages are available at these fine stores.

Anne Fogarty Inc., 550 Seventh Ave., N.Y. 18

LORD & TAYLOR, NEW YORK CITY
G. FOX CO., HARTFORD
WM. FILENE'S SONS, BOSTON
HAHNE & CO., NEWARK
ADDIS CO., SYRACUSE
B. FORMAN, ROCHESTER

CONNECTICUT

Bridgeport ..... Betsy Gaynor
Danbury ..... John McLean
Darien ..... Margo Moore
Fairfield ..... The Fairfield Dept. Stores
Greenwich ..... Ginny's
Hamden ..... Richard Thomas
Madison ..... Eleanor Knox
Manchester ..... Carriage House
Meriden ..... Weil's
Milford ..... Jones Morgan
Mt. Carmel ..... Heylinger Church
New Britain ..... N. Birnbaum
New Canaan ..... Cherida
New London ..... N. J. Gorra & Bros.
Norwich ..... La France Shop
Rocky Hill ..... The Carriage Fashions
Simsbury ..... The Calliope
Stamford ..... The Modern Shop
Stepney, Monroe ..... The Unicorn Dress Shop
Waterbury ..... Freedman's

MAINE

Brunswick ..... J. E. Davis Co.
Lewiston ..... Des Jardins Furs
Portland ..... Porteous, Mitchell & Braun
Yarmouth ..... House of Stiles

MASSACHUSETTS

Belmont ..... Town & Country
Brookline ..... Anne Barron, Inc.
Cambridge ..... Gertrude Singer
Chatham ..... Town & Country Clothes
Danvers ..... Lorraine Roy
Falmouth ..... Dee's of Falmouth
Gloucester ..... Adasko's Fashion Shop
Hyannis ..... P. M. Wilson Boutique
Lexington ..... Village Matchmakers
Lowell ..... House of Erwin
Pittsfield ..... Miss Agnes
Salem ..... Newmarks
Springfield ..... Albert Steiger
Waltham ..... Grover Cronin
Wellesley ..... Triangle Shop
Worcester ..... Ulian's

NEW HAMPSHIRE

Dover ..... Virginia Lee Shoppe
Exeter ..... Colony Shop
Hanover ..... Town & Country Shop
Manchester ..... Floyd's
Nashua ..... Dod's
New London ..... College Sport Shop

NEW JERSEY

Asbury Park ..... Dainty Apparel
East Orange ..... Dons
Englewood ..... Engle Shop
Glassboro ..... The Bird Cage
Haddon Heights ..... Debbie Shop
Haddonfield ..... Lilian Albus
Plainfield ..... Teppers
New Brunswick ..... P. J. Young
Point Pleasant ..... Nanette Shop
Princeton ..... Bellows
Ridgewood ..... Jenny Banta
Summit ..... Miss Nellie
Trenton ..... Nevius Voorhees

NEW YORK

Albany ..... Honigsbaum's
Amsterdam ..... New Paris Shop
Binghamton ..... Drazen's
Buffalo ..... Josephs
Cooperstown ..... The Smart Shop
Elmira ..... Gorton Coy
Gloversville ..... Evelyn Gibbons
Hamburg ..... Guyettes
Hornell ..... MacBrides
Ithaca ..... Holley's
Jamestown ..... Nord's
Lockport ..... Flora Hatch
Middletown ..... Kassel Bros.
Newburgh ..... Travers, Inc.
Painted Post ..... Mary Kirkland
Poughkeepsie ..... Up-To-Date Co.
Schenectady ..... Muslers
Troy ..... Denby Stores
Utica ..... Hurst's
Watertown .. Noni Farmers Town & Country Shop
Williamsville ..... Village Tartan Shop

RHODE ISLAND

East Greenwich ..... Country Clothes, Inc.
Lincoln ..... Jean Heins
Newport ..... Garzo's
Pawtucket ..... Peerless Co.
Providence ..... Outlet Co. of Rhode Island
Wakefield ..... Country Clothes, Inc.

VERMONT

Bennington ..... Vogue & Vanity
Burlington ..... Rae's Suburban
Montpelier ..... Dower's Specialty Shop

The belted foreign legion pure wool knit. About $70. Bergdorf Goodman, Marshall Field & Co., Bullock's, Montaldo's.

Kimberly®



MR. DINO excels at the shell game. The tortoise shell game. That's plain to be seen in this dramatically simple tortoise shell print from his new and distinguished collection for "La Belle Creole". To make sure that the markings are as sharp and as true as they should be, he put them on cotton. Fresh, cool, comfortable cotton, so receptive to clear, bold color, so amiable whatever the temperature. In blue/brown/white (as shown), or lime/brown/white; sizes 6 to 14. About $40.

COTTON: YOU CAN FEEL HOW GOOD IT LOOKS

COTTON PRODUCERS INSTITUTE, BOX 12253, MEMPHIS, TENN. 38112.



Lord & Taylor, New York; Marshall Field, Chicago; Burdine's, Miami; J. W. Robinson, Los Angeles; Kaufmann's, Pittsburgh, and other fine stores.

MODELIA

irresistible force

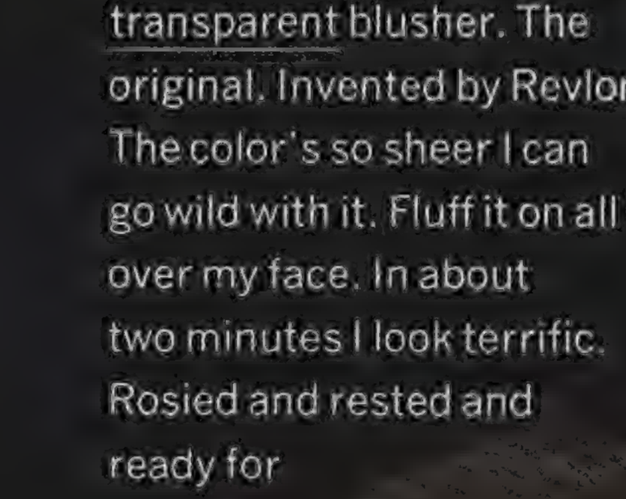
BY DON SIMONELLI

205 WEST 39 STREET, NEW YORK, N.Y. 10018

AVAILABLE AT FINE STORES

I love 'Blush-On' because

even when I feel frayed
and frazzled, nothing
(but nothing) turns me on
like 'Blush-On'.
The one and only
transparent blusher. The
original. Invented by Revlon.
The color's so sheer I can
go wild with it. Fluff it on all
over my face. In about
two minutes I look terrific.
Rosied and rested and
ready for
anything-
anything-
anything.
There's not
another
blooming
thing like 'Blush-On'.
But then, there's
only one Revlon. Right?



Revlon

I hate false lashes because

mostly they
look phony.
Cost a fortune.
And you have to be a pro
to put them on.
Except Revlon's.
The first fool-the-eye
lashes that make sense.
They're fitted,
feathered,
ready-to-wear.
Even the price is nice.
And anyone
can put them on
without batting an eye.
Just three versions.
All mistake-proof.
No more decisions, decisions.
(Revlon's made them for you.)
And if Revlon made them,
you know they're right.
Right?



Revlon

Bracelet about $380 · Watch ring about $400 · Tiara ring about $1,100 · Earrings about $10,500 · Pendant ring about $ 280 · Your jeweler can show you many such pieces.



De Beers Consolidated Mines, Ltd.

Season to season
clothes go from blazing color to subtle.
Blazing season, subtle season, any season,
nothing lights up your personal world
like a diamond jewel.

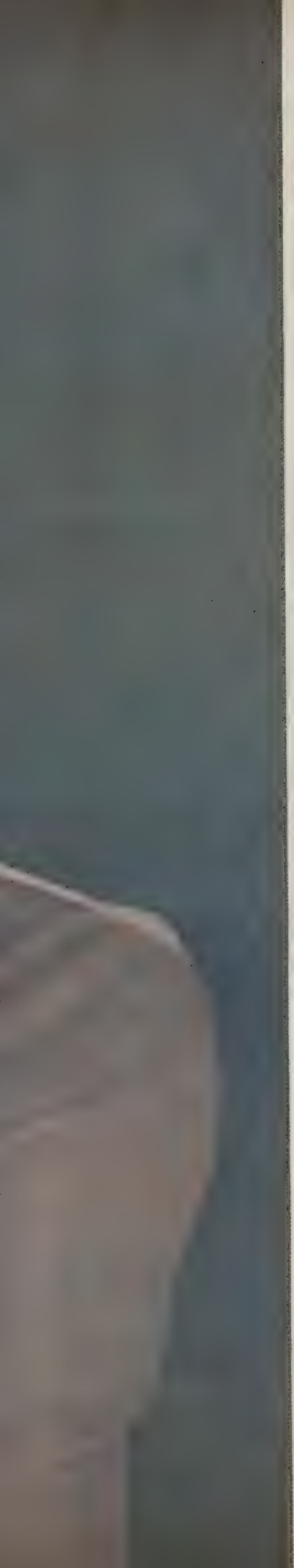
A diamond is forever.

Joseph Horne Co.

BAN-LON® NYLON KNITS SLICK INTO VIEW, VIA VIVID PRINTS FROM THE OSCAR DE LA RENTA BOUTIQUE COLLECTION. IN HORNE'S SIGNATURE SERIES, $75, AT GALLERIES PAVILION, PEACOCK LANE, FOURTH FLOOR.

PITTSBURGH, PA.





Revlon turns it on. Pale-power!

'The Powder Pales' for lips by Revlon

6 paler-than-pale lipshades.
Powerful pales.
Impossible-till-now-pales.
The palest pales ever made!

Look. Look twice. These cream-of-pales are the Big Change now. Cool, cunning little colors. (For all their innocent airs, they know *exactly* where they're going.)

Faint blushes of beige. Face-powdery pinks. Pale ashes of rose. Fresh peaches and cream. A delicate ivory. (And a perfectly *malicious* mauve!) And their pale-power *lasts*. They won't deepen. Darken. Or change their mind on your mouth.

The 'Powder Pales'. Revlon sees them looming up large. Gather all six. At savvy stores. *Now*.



BREATH OF PINK. PEACH PETAL. BARE BLUSH. ALABASTER PINK. BREATH OF IVORY. BREATH OF BEIGE. ALL IN 'MOON DROPS' WET LIPSTICK.

'Moon Drops' wet lipstick

The rich-and-famous 'Moon Drops' formula that makes dry lips a thing of the past.

JULIUS GARFINCKEL & CO.

IN THE NATION'S CAPITAL

YOUNGEST, PRETTIEST NAVY GOING . . . BY BEN REIG, PETIT-POINT WOOL, LINGERIE-TRIMMED AT NECKLINE AND WRIST.

IN NEW YORK AT DE PINNA




Francesca for DAMON
THE HOUSE THAT MADE KNITS COUTURIERE
"La Vetrina"
WINDOW ON FASHION'S NEW OUTLOOK—THE NIMBLE KNIT THAT GOES EVERYWHERE. FRANCESCA'S DRESS OF BLAZING STRIPES SOMETIMES LIKES TO SPORT A SOLID BLAZER KNIT IN ITALY OF SOFTEST WOOL, AND NOW ON VIEW AT FINE STORES IN AMERICA. OR WRITE 1410 BROADWAY N.Y.

©Charles of the Ritz 1968

MARRIED BUT THEY CAN'T LIVE TOGETHER

In one jar these matched creams clash. On one face they live in wedded bliss. Applied to the skin, one upon the other, they blend in perfect harmony, perform brilliantly. Almost immediately, Novesscence helps bring a more youthful glow to the skin that has already celebrated its thirty-fifth birthday.

Incredibly enough, Novesscence®, with both its creams, is so light you're scarcely aware of its presence on your skin.

Cream One speeds into the skin, soothing, smoothing, lubricating. Cream Two helps Cream One absorb; restores the skin to its normal PH balance; acts as a protective humectant and leaves the skin fresh, velvety, younger looking.

Stay awake a little longer and use Novesscence tonight. After all, aren't you willing to be extravagant with seconds to economize on years?



A NEW PREPARATION FROM

Charles of the Ritz

Junior Accent

DESIGNED BY FRANK ADAMS

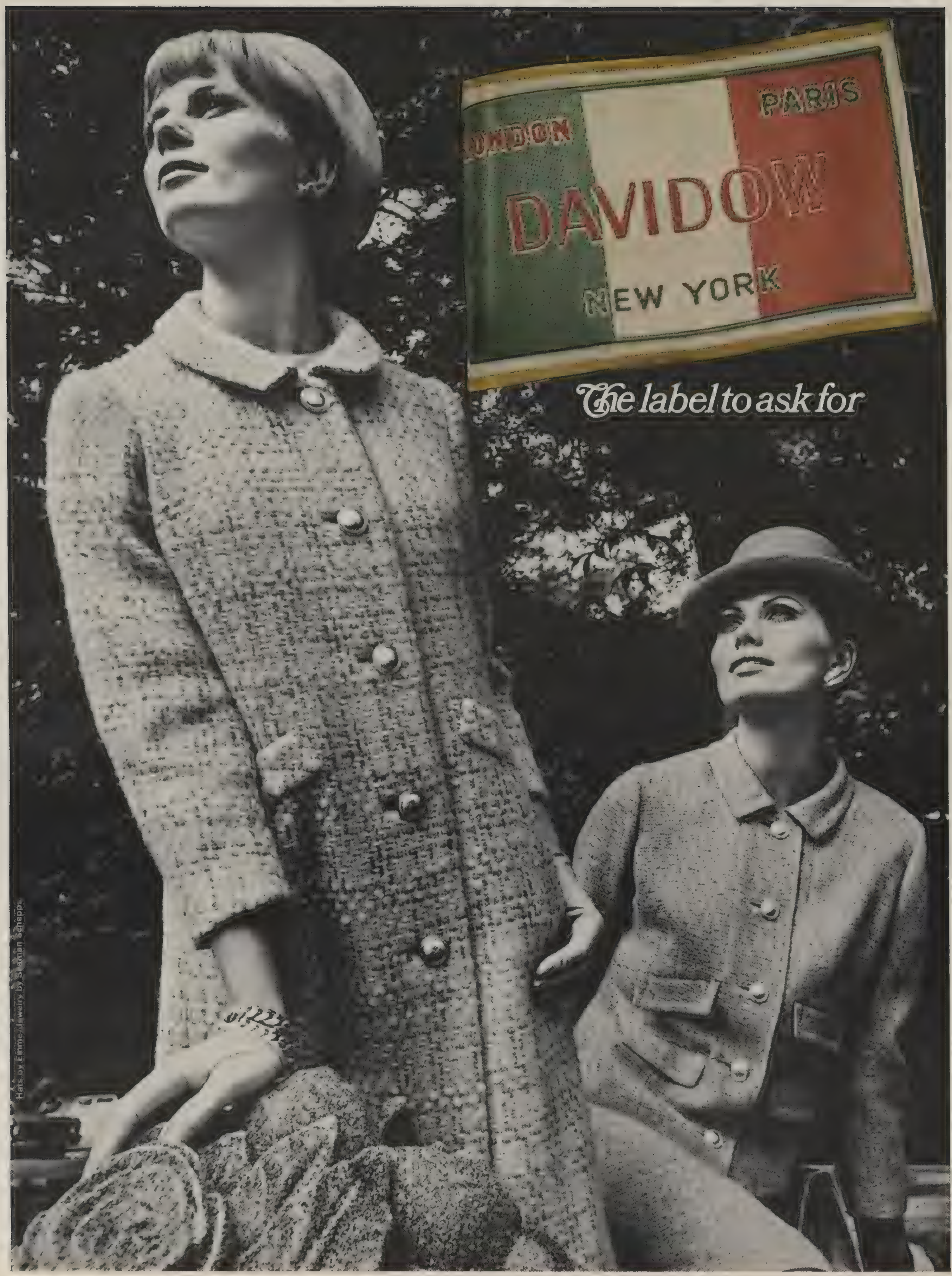


SIZES 6 TO 16. ABOUT $60.

A DIVISION OF JONATHAN LOGAN

IRISH LINEN BY IRISH LOOMS

498 Seventh Avenue, New York


PARIS
DAVIDOM
NEW YORK
The label to ask for

PAT SANDLER





Elizabeth Arden puts Spring in your skin with "Beauty Sleep" a superb moisture cream that is the world's newest form of revival.

Everything about Beauty Sleep is new. It was created just for the woman who needs a highly effective moisturizer but prefers a lightly textured night cream. Beauty Sleep contains gentle lubricating oils than can actually raise the moisture content of your skin and then hold it in. Try this new revival treatment tonight. We promise you a whole new outlook, a very pretty one. 2 ounces, 7.50. 4 ounces, 12.50.

Elizabeth Arden

AND ANOTHER NICE THING THEY MAKE WONDERFUL



ABOUT LADY MANHATTAN: SHIFTS

Lady Manhattan®is no Johnny-One-Note. Turns a knowing hand as readily to dresses, man-tailored shirts and shifts as to the kind of important sashed knit tunic you see here. Of 100% acetate in brown/black or green/black abstract print on white. About $20.00. The pull-on Ban-Lon® knit pants with stitched-in crease. Spring colors galore. About $16.00. Both, sizes 8 to 18. On the hanger: knit shift of 100% cotton. About $18.00. Prices slightly higher in the West.





Lady Manhattan®

Maker of Shirts, Dresses, Sportswear. At fine stores in the U.S.A. and Canada.
1407 Broadway, New York, N.Y. 10018. A division of The Manhattan Shirt Company.



1407 Broadway, N.Y., Roma, Milano, Toronto, Los Angeles

THE GENIUS OF Gino Paoli®

ITALIAN COUTURE KNITTER

JORDAN MARSH

NEW ENGLAND'S LARGEST STORE

PHOTOGRAPHED IN HISTORIC BOSTON



A salute to the Irish way with wool . . . Jack Clarke's understated suit in brilliant color, hand-tailored in Dublin, 180.00. One from a collection now in the Jordan Marsh Suit Salon.



nat kaplan never does the obvious

Navy jacket, fluid silk dress. Ensemble about $160.



The envelope coat costume,
graphic message of more shapely fashion,
by Bill Blass for Maurice Rentner
and the Crystal Room.

HUDSON'S

The Woodward Shops

NEW ORLEANS NASHVILLE BATON ROUGE JACKSON BEAUMONT

Gus Mayer



THE BLUM STORE, PHILADELPHIA AL ROSENTHAL'S, OKLAHOMA CITY LEVY'S, MEMPHIS SELMAN'S, LOUISVILLE

GEOFFREY BEENE

MEDITERRANEAN MODNESS with the romantic look – and only at Halle's. Make the bold move in this crisp black A-line with its very feminine ruffles, its black patent belt, its gored skirt and smart cut-away jacket. When Kasper designs for Joan Leslie it's a standing ovation. Ole'. About $130.00. Young Idea Shop.

The Halle Bros. Co.

Cleveland • Akron • Erie



COCKTAIL DRESS OF NAVY BLUE OR CHOCOLATE BROWN, SILK FACE PEAU DE SOIE. 4-14. ABOUT $90. GINO CHARLES LTD., 530 SEVENTH AVENUE, NEW YORK



Gino Charles



of silk chiffon gathered to an empire bodice move within the romantic mood, the forbidden fragrance of Dana's Tabu.

Malcolm Starr's ethereal fantasy for our Tribout Shop. Clouds of

the floating back panel. In taupe or navy. 200.00 Part

This memorable perfume, from 3.50 to 25.00.Philadelphia *John Wanamaker*

Stirring the imagination.



How clever

of Anne Fogarty

to think

of the Ban-Lon®

shirtdress . . .

Higbee's

thinks

it epitomizes

the great

American

travel

know-how.

Chic,

yet carefree,

in

bright

orange

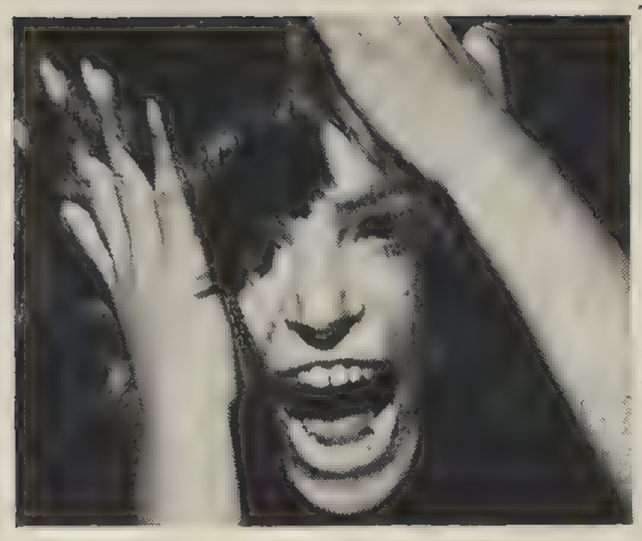
plaid

nylon,

55.00



HIGBEE'S
CLEVELAND



This is Babette.
She's always photographed laughing. Last month,
she laughed her head off
for 258 magazine pages.



This is Babette
in a braid of Dynel.

You too can model
a hairpiece of
Dynel® modacrylic
fiber as beautifully
as she does—in
the rain, in a rush,
inexpensively.
Because
"It's not fake
anything,
it's real Dynel"...

Another quality product of UNION CARBIDE

Perfectly simple. Perfectly beautiful.

PRICES SLIGHTLY HIGHER IN THE WEST



Shaped skimmer of 100% pure silk, sizes 6-16, about $86. For store nearest you, write to Carlye, 498 Seventh Avenue, New York.

That's how to tell a *Carlye*

A DIVISION OF LESLIE FAY, INC.



"Have you got a *dry skin* that won't quit! Me too. Not enough time to take care of it! Me too. A total distaste for rigamarole that doesn't work? Uh huh.

"That is why *Oil of the Turtle*, my ugly friend, was born. Oil of the Turtle was that once-in-a-lifetime 'find' for me. A real answer to dry, flaky, crinkly skin. It's a rare *natural* lubricant, that comes from the depths of the sea. Your skin laps it up so easily there's none of that greasy effect afterwards. And it's surprisingly long-lasting. No soft look now, parched look later.

"I formulated Oil of the Turtle for my kind of life—and yours. In a Foam or Cream Moisturizer, a Night Concentrate, a Cleansing Cream, a non-drying Freshener, a Bath Treatment and Soap, a Scrub for those occasional problems even dry-skinned people have. Simple. Anti-rigamarole. Fun. And most of all, effective. What more could a friend do than to help you where you need it most?"

POLLY BERGEN

Oil of the Turtle

© The Polly Bergen Company 1968



"Because a woman is soft, wild, delicate, romantic and practical, I design under-fashions that are just that. My Suddenly Slim uses lace as power. On hidden diamonds that flatten the tummy. On panels to slim the hips, smooth the thighs. Pretty and purposeful. That's the idea behind every Olga-positive thinking for the body, and pampering for the soul."

behind every OLGA® there really is an Olga

Panty girdle 540 is 15.00. Other Suddenly Slim® styles from 9.00. The lacy bra, from the Young Secret®
365, 5.00. All in white, black and very romantic colors. At stores with fashion spirit. Olga Company,
collection, is yours as shell cup style 360 or fully padded style
7900 Haskell Avenue, Van Nuys, California 91409. ©1967 Olga Co

Why aren't your feet as sexy as the rest of you?



A silly question.

You have a legitimate reason for not having sexy feet. You ignore them. And you have company.

Millions of women ignore their feet.

Women who spend hours making a wisp of hair casually fall out of place won't spend two minutes on their feet. Why?

Simply because up until now, all a woman could do about unattractive feet was stare at them... hide them...forget them.

Things have changed, thank goodness. Now there's a product named, appropriately enough, Pretty Feet.

Pretty Feet is a pleasant roll-off lotion.

Pour a little on your fingers every day of the week and rub it into your feet. Then see the rough, dead skin roll right off.

Soon you'll have beautiful feet that can wear open sandals...lovely feet that won't hide in the sand at the beach...smooth feet that won't run stockings.

If you're genuinely interested in making your feet as sexy as the rest of your body, send 25¢ in coin to cover postage and handling for a sample bottle of Pretty Feet. Write to Pretty Feet, Dept. VA-1, Chemway Corp., P.O. Box 202, Clifton, N.J. 07015.

A CHEMWAY PRODUCT



We invented it because too many attractive women have unattractive feet.



You can always run away together, you and your Beechcraft. Just like that! When winter leaves you cold, you can fly off on a sea spree. While others are coping with tickets and turnpikes, you are already at play. Do nothing. Do everything. Swim, sail, snorkel, surf. Reel in a marlin. Sink a putt. Roam the shore. Sip something cold from a coconut shell. Smile as you drowse on a warm dune. You know you'll escape again and again...with the Beechcraft in your life.

Accustomed to the finest...you'll find it in a Beechcraft

Beech Aircraft Corporation, Wichita, Kansas 67201, U. S. A.



A few gentle strokes do
marvelous things for your skin
(all over).
Smooth. Soften. Moisturize.
With a clingy cloud of
scent that lasts for hours. $4.
Crème de Chantilly by
Houbigant.

BLENDED IN U.S./© 1968 HOUBIGANT INC.

BEAUTY CHECKOUT

February 1

Inside beauty tips from an American abroad

A much-travelled lady we know—married to a diplomat who's constantly on the move—has the enviable faculty of always looking fresh, pretty, and immaculate wherever her own or her husband's travels happen to land her—and as the most remote, "developing," and inaccessible countries are his special area of concern, this can be almost anywhere. . . . Small and blond, blue-eyed and fair-skinned, she's outwardly as delicate as the proverbial bit of Dresden china; inwardly, we suspect, she's constructed of Naugahyde and finely-coiled steel springs. She herself attributes her marvellous resilience, her unquenchable good looks, entirely to Sensible Precautions healthwise, and a properly-stocked travel kit of the right beauty preparations. Her most recent trip—a combined business-and-pleasure junket—took her to Nepal for a month. Pressed for a few details of her beauty routine there, she dispatched the following notes:

. . . Nepal: Magical, templed, a remote kingdom in the Himalayas. Nights of silver, days of gold. All around you the sun glances off snow-capped mountains—more a glaze than a blaze—creating a special kind of solar radiation: altitude burn. Even in Kathmandu Valley, at 4,400 feet, this high sun—knifing through the clean air from a bright-navy-blue sky—needles deceptively.

Alas, Nepal is probably the only country left in the world where you can not buy a straw skimmer nor many of the lotions and potions to ward off altitude burn. As both a lover and a victim of all the suns—tropical, Alpine, Mediterranean, and desert—I took a plane case stashed with balms against the sunburned nose, the hair flambé. Except for an adept and charming Indian gentleman at the Royal Hotel, Kathmandu is hardly teeming with hairdressers (New Delhi is Paris compared with it). Even for him, I took along my own shampoo, a conditioner, and a toning spray that reduces ginger notes in the hair. I was able to enjoy his ministrations only once—before a party chez the French Ambassador—and for the rest of the month I rolled my own, using the same preparations in my bath at the Hotel de l'Annapurna, where, mercifully, the water runs hot. Not so everywhere. . . . In Pokhara, for instance, the water—if it runs at all—runs cold and obstinately hard, and there I found a dry-shampoo spray absolutely super. After spurting and brushing, hair spray with a sun-block in it.

The Abominable Snowman . . . Sherpas . . . scaling Mount Everest . . . all this flashes on with the word Nepal; but the valleys are warm in October, and southward, at Tigertops, tigers, rhinos, and elephants swarm through jungle as dense as in the Congo. . . . Perhaps because of the sheen of the gilded temples, or the beautiful deep-gold skin of the Nepalese, or the gold of tree-tall marigolds, gold seemed right for day, silver for night. In the daytime I wore an orangey lipstick—with lip balm under it; a medicated foundation—just medicated enough to stop the peeling—over moisturizer. Over a pale-brown eyebrow brush-on, I flecked on gold eye shadow, and used a blue-gold on my lids. A gold-flecked powder, suggested for evening, went on in the morning.

At night, a sky-light-blue stick above the eyelids, and a dusting of silvery powder. Over a bright-pink lip rouge, an impasto of pink veined with silver. Silvery nail varnish. . . . Before dressing in the evening, a good scrubbing with soap on a hemp mitt—the *gant éléphant de crin*—far more bracing for the circulation than a sponge, and great for elbows and heels.

Nepal is a country for footing it, and feet must not be psychosomatic. I used a good spray talc in vinyl boots for walking—the one thing not paved with gold in Nepal are the streets, which are startlingly squalid (Continued on page 210)

Who needs it?

You do.



Schuss into a whole new world of well-being through the exhilarating *Exercycle Conditioning Sequence*®. It's the smart way to get—and keep—that lissome look today's stretch fashions demand.

Shape up for the slopes with a new, trimmer silhouette—yours, thanks to 15-minute daily fun sessions with Exercycle®, the invigorating exercise machine that helps improve muscle tone as you *push, pull and pedal*®.

If you've reached an overweight plateau so that you're not gaining but you're not losing, and you maintain your usual diet, Exercycle will help you shed excess pounds gradually and get into condition to stay out front in the downhill. Doesn't this sound to you like a "deep powder" opportunity?

Complete and mail the coupon to us today . . . your first important step towards enjoying the shape of things to come. Who knows? You may even get to make a smaller sitzmark!

exercycle.

EXERCYCLE CORPORATION
630 Third Avenue, New York, N. Y. 10017

☐ Please send me FREE new illustrated review on Exercycle.

☐ I would like a FREE test ride on Exercycle. Call me for an appointment.

(phone)_____

Mr. Mrs. Miss_____

Address_____

City_____ State_____ Zip_____

702

"EXERCYCLE", "Exercycle Conditioning Sequence", "Push, Pull and Pedal" and "Range of Movement" are trademarks of Exercycle Corporation © 1966

The lady played bridge in her Ernst Strauss suit.



Ernst Strauss Suitmaker Suivante suits and costumes 217 East Eighth Street Los Angeles, California
Staron's Byzantine hairline textured grey silk and worsted, designed by Paul Schnell. About 240.00 complete.

It's the fashion to have something going on the side

They're more than earrings.
Profiles are disappearings
because they seem to circle
right through your ears.
The look is great from the front,
highly intriguing from the side.
Wouldn't you like to get a little
something going for you
in real enamels and pretend
stones and gold color and
silver color, too? 3.00 to 7.50

PR FILES by Vendôme

THE COUTURIER DIVISION OF CORO, INC., 47 WEST 34TH STREET, NEW YORK CITY

Your Complexion's Thirst for Moisture Knows No Age.



At 20 . . . at 40 . . . at any age, the secret of a soft, smooth, luminous complexion is the same: moisture. With normal evaporation of moisture, the skin dries quickly. Too often, the parched, sometimes flaky look of a thirsty complexion is blamed on "aging" or "problem" skin. Now, Viviane Woodard has developed the sure way to quench that thirst . . . to bathe your skin for hours in an invisible veil of revitalizing moisture. This exclusive Viviane Woodard discovery is available in two cosmetic ensembles: the super-moisturizing Moisan Trio or the protein-enriched Primeval Luxury Facial Care for the more mature skin. Which do you prefer? Your Viviane Woodard Cosmetic Consultant can help you decide which is best for you. She is as near as your telephone.



Viviane Woodard Cosmetics®

Panorama City, California New York, N.Y.

PHOTOGRAPHED AT STACK'S COIN GALLERY



PRICES HIGHER IN THE WEST

Look at both sides of the coin. Appraise each new acquisition to your wardrobe with an eye for fashion currency. Then ask yourself, will it still be in circulation next season?
Like money in the bank. Invest in sound fashion and you'll soon have a wealth of resources to draw on. Bank on this Rona ensemble to be the right thing to wear more times than you ever thought possible, to keep paying dividends for seasons to come.
Investment particulars. Double-breasted plaid coat and dress are subtly shaped, deftly tailored. In Navy, Gold or Grey with White, sizes 6 to 16, about $85 at good stores. Or write Rona, 498 Seventh Avenue, N.Y. **RONA**



Dacron polyester knit shirt. S-M-L. About $16.
Polyester knit pants. Sizes 8 to 18. About $13.
Priced a little above less distinguished collections.
At fine stores everywhere.

Cole of California®—Another fine Kayser-Roth product.
2615 Fruitland Avenue, Los Angeles, California 90058
Photographed in Bush Gardens—Los Angeles

COLE OF CALIFORNIA©

The Uncommon Denominator

Avon colors a delicate definition of you

Wear Avon's Ultra Sheer makeup...shimmery, translucent, expressive. In today's beautiful new pink tones, these Ultra Sheer accents and basics are all subtly color-controlled by you. Ask your Avon Representative about makeup from the Elegant Collection...and enhance your loveliness now with a soft gleaming touch.

Avon
cosmetics
ROCKEFELLER PLAZA, NEW YORK
© 1968 Avon Products, Inc.





Black lace—
a new way to be taken in



Leggy black lace panty girdle that does more than just look pretty: the trellis-patterned panels, front and back—there's more to them than meets the eye. More sleeking-power. More control. And the little scallops around each leg are made of stretchy lace. All very very gentle, with no side seams to ripple the smoothness of the line. Bobbinette girdle, about $19. The matching underwired brassière with lightly padded ¾ cups and adjustable stretch straps, of Lycra and nylon, about $9. Both by Bali. At Altman's; Woodward & Lothrop; Joseph Horne; I. Magnin. Coiffure: Suga of Kenneth.

Pamper yourself!

Let your hairdresser color-style your hair with ROUX*

Isn't it worth a little extra time and money, to give yourself the best of it? That's what you do when you entrust your hair to a *professional* colorist working with *professional* coloring. If you're a do-it-yourself colorist, visit your beauty salon next time. Then look in the mirror!



Professional Cosmetics for Lovelier Hair Color

FANCI-TONE* Creme Hair Tint for lasting color ■ NICE CHANGE* Hair Color Lotion for semi-permanent color ■ FANCI-FULL* Rinse for temporary color ■ Let your hairdresser advise the type, as well as the color, that best suits your needs.

*REG. TRADE MARK

THREE SOUPS FOR MEN I LOVE

By Francine du Plessix Gray

"Of soup and love, soup is the best." I quote a seventeenth-century Englishman, Thomas Fuller. Note that a woman could never make such a statement. All women would choose love, if only because it is better for their figures. But soup is a major thoroughfare to a man's heart. I love men, so I am constantly making soup.

As I stand in my kitchen weeping over chopped onions, I am consoled by the look of instant reassurance that will come over some man's face when I place that bowl of hot liquid before him. Does soup signify mother love, does it satisfy some masculine mode of the oral urge, does it increase men's sense of physical vigour? I think it does all three, particularly the last. The three slang words given as equivalents for "power" in Roget's Thesaurus are "steam," "powder," "*soup*."

Ever since Esau sold his birthright for a bowl of lentils, some kind of half-liquid mess of boiled vittles—a *sop*, as it was called in Old English—was the principal form of nourishment for humanity. Roasted meats were a luxury reserved for feast days and celebrations. To mothers feeding babes as well as to armies in the field it was the daily soup, accompanied by daily bread, which meant vitalizing nourishment. It is soup, rather than meat or sweet, that is the legendary strength-giver of armies.

The English are reputed to have won the Battle of Crécy because of the excellence of the carrots growing in the battlefield (hence *potage Crécy*). And French folklore has it that Joan of Arc conquered Orléans because of an invigorating wine-soup she drank just before charging into the British ranks.

I suspect that men's love for soup is caused by an eclectic faith in these mythical, energizing attributes of the boiling pot. It is over a bowl of soup rather than over any other course that we still tend to say to our children, with a kind of atavistic tyranny, "Boy, is that ever going to make you strong!" or "Billy is going to give you some beating-up, if you let him finish that soup before you do!" or "Let's have a race and see who gets more soup-muscle today!"

Most loving mothers, at some time in their lives, serve their sons a legendary power-giving soup, creating a new generation of soup lovers. And then, loving wives continue the cycle of reassurance.

My own sons' soup cult was started by some inane statement of mine about Popeye being the strongest man in the world. Because he drank so much spinach soup, of course. My six-year-old's eyes widened with interest.

I was badgered, for several weeks, into making an almost daily batch of spinach soup. My son ate it with awe, with long, respectful slurpings. After dutifully scraping his bowl he rolled up his shirt sleeve, flexed his forearm, and stared at it admiringly, certain that the spinach soup had added an extra inch to his batting arm. I had to make it so often that my only defense was to perfect the fastest, easiest way of making it.

Quick Cream of Spinach Soup

1 package frozen chopped spinach, puréed
1 small onion, grated
½ cup milk
1 cup chicken broth
1½ tablespoons flour
2 tablespoons butter
1 egg yolk (optional)
¼ cup light cream (optional)
Salt, pepper, dash of nutmeg

While the spinach is cooking, sauté the onion in butter until it is translucent. Add flour, stir until bubbling, add milk and chicken broth. Simmer sauce for 5 minutes over very low fire, then add cooked spinach, correct seasonings, and simmer for 2 or 3 more minutes. For extra muscle, add egg yolk beaten with cream just before serving.

* * *

When I asked my husband why he loved soup, he answered, "It makes me feel like a peasant." This patronizing phrase annoyed me, until I realized that it was a decadent way of expressing that sense of vitality which soup seems to give to men of all ages. My husband's soup cult, however, is coloured by another factor: his powerful sense of household parsimony. He can not bear any form of waste, and we all know what a cover-up for waste the soup pot can be.

Since he works at home and makes his own lunch, one of the duties of my life is occasionally to rescue him from the awful concoctions—true *sops*—which he manages to create out of ice-box leftovers: broths afloat with refried noodles and desiccated peas, consommés shielding leftovers of greenish cheeses or near-moulding meats, suspicious victuals resembling sodden, abandoned birds' nests.

To make a luncheon soup for my husband is a gesture of rescue, saving him from the monstrosities which he could be inventing by himself. One of his favourite dishes, which I invented one noon when he was contemplating a horrible fate for a jar of chicken broth, is a translucent, delicate Oriental soup which offsets the thrifty coarseness of his self-made lunches.

I diced an avocado into the broth, simmered it for a few minutes with a handful of dried kelp which I had bought at a health food store, and at the last minute dropped in a beaten egg.

"Return to origins?" I asked.

"All life began in the seas. Just think how much vitality there is in this."

"And it's so cheap."

"You're wonderful."

Seaweed Soup for Two

1 quart chicken broth (preferably home-made)
⅓ cup dried seaweed (from health food stores)
½ ripe avocado, diced
2 tablespoons dry sherry
1 egg, beaten

Simmer the first three ingredients for 5 minutes. Add sherry. Slowly add eggs to the soup, stirring, and continue heating for a few seconds until the eggs just begin to curdle.

* * *

One Friday afternoon in September, when the year's first frost was forecast for the night, I rushed to our vegetable garden to salvage all I could. I came back with a motley mixture of string beans, zucchini, carrots, celery, tomatoes, thyme, basil. Back in the pantry I clutched at some potatoes and onions, and started chopping.

I was planning a soup for my father, coming to spend the weekend with us in Connecticut. However much I hate to chop, I find myself willing to chop longer and harder for my father than for any other man. He simply needs more reassurance. Any dissension between us—any of those small variances created by a clash of generations—can be momentarily dissolved by the creation of one dense, old-fashioned vegetable soup.

(Continued on page 86)

...YES-FILMES, ALSO AVAILABLE IN CANADA AND UNITED STATES POSSESSIONS

Once she was the only woman in the world allowed to wear this perfume.
L'Interdit. Created by Givenchy for Audrey Hepburn.





THE ART OF JUSTIN McCARTY
Our textured double knit shift combines gentle sophistication with a little girl rounded neckline and pinafore yoke. Tailored of Celanese® Fortrel® polyester in sunny yellow, pink, green, navy. 6 to 20. About $36. JUSTIN McCARTY, a division of PARKLAND OF DALLAS, INC., 429 Second Avenue, Dallas, Texas.

Celanese® Fortrel® THE FRESHENING FIBER

®TM of Fiber Industries, Inc.

Three Soups

(Continued from page 84)

Soup for father means atonement, penance for sharp words, family peace. He sits at our candlelit table, weary from his week's office work. A look of gratitude comes over his face as he begins his soup. As he finishes his bowl he says, "Only *you* can make a soup like this."

"It's just vegetables," I say modestly, "home-grown. Picked this morning."

"I'll have another bowl," he says, "and that will be my dinner." Over the second helping his face assumes an air of total satisfaction. I sense that he feels loved. Reassured. I feel loved and reassured in return. Friday night vegetable soup has become a ritual of family unity.

Seven-Vegetable Soup

6 large carrots
1 bunch of leafy celery
½ pound string beans
2 large potatoes
3 tablespoons butter
2 onions
2 zucchini
2 ripe tomatoes
Bay leaf, thyme, basil
1 quart water
1 quart chicken broth

Melt butter in large heavy saucepan and sauté onion until translucent. Coarsely chop all vegetables and add to pot with herbs. Sauté vegetables for 15 minutes over medium fire, stirring frequently, until they have wilted and softened. Add water and simmer for about 1½ hours over a low fire until vegetables are very soft. Add chicken broth, salt, pepper, and cook 15 minutes more. Strain through a food mill, bring to boiling point again, correct seasonings and simmer for another 5 minutes. Before serving, add a dash of milk or of light cream, if thinner consistency is desired. A variety of other greens may be added to or substituted for the vegetables listed above: spinach, lettuce, leeks, chard.

P.S. A Victorian cookbook summed it up this way: "Only soup so easily nourishes the young, stokes the fires of manhood, and comforts the old."

VOGUE'S READY BEAUTY

Luxury: the mother of necessity

When you think of the things we didn't have three, five years ago and now can't do without, you realize how spoil-prone we are. Well, why shouldn't we have it good? Now comes another spoiler, Pink Velour hand-arm-leg-back-front-foot lotion by Vitabath. Thick, viscous, almost a solid, Pink Velour gives substance to work in around elbows, knees, heels, plus creaminess to slather in between. A concentrate, P.V. goes right in leaving no sticky-ick, just soft skin feeling that must be for real considering list of fancy ingredients. Natural oils, including of the turtle, emollients, moisturizers, and a shy little fragrance that wouldn't interfere with other scents or perfume. We could sit around and philosophize about the demand created for Pink Velour by the increase in skiing, sunning, mini-skirting, other exposures. But if you lived in a silk cocoon, you might well get hooked on this kind of luxury. Necessity?

Can a woman find virtue in cleverness today?

Another sign that we women are making progress is our fairly new it-doesn't-have-to-be-difficult-in-order-to-do-good approach. Make it faster, easier, even more entertaining, and we're not prejudiced. Other things being equal, we're for it. In this spirit we greet a crazy, bubbly, foaming hair set called Dep. Packaged in a tall aerosol container, Dep squirts out through a comb applicator in a rich, creamy lather that promptly disappears. Crazy like a fox. Those thousands of bubbles penetrate your hair shafts taking protein and other healthying-up conditioners with them. It seems the foam actually speeds the absorption as well as the job of putting it on. So there. Dep Foam, being a brave new idea, has been tested by pros in big name salons. They like it. Claim that Dep sets comb out easily, hold the line (shop talk meaning shape), feel soft, look shiny. Which would seem a good combination with a professional kiss of life. . . .

Short-cut hair

A short cut to wash-and-wear hair. The instructions read 2½ inches of hair, that's all. When it's processed according to Helene Curtis's "No-Set" permanent directions, you'll have hair that wants no après-shampoo setting. Helene Curtis issues steps by steps for the dear friend who does your hair to follow. Ask your salon, discreetly, for a "No-Set." You'll attain darling little persistent tendrils. Then after you wash it, you wear it as is, angel.



Caron is the kind of French every woman understands.



EVERY WOMAN IN AMERICA NEEDS "ON THE SPOT."™

THE GIRDLE THAT KNOWS JUST WHERE TO LEAVE YOU ALONE.

We know you're not fat, dear, but honestly now, when you glance down along your thighs isn't there a bump or two that makes you grind your teeth in dismay? We thought so. And so we've come up with the only reasonable alternative: Custom Thigh Control.

That's what On the Spot™ is and this is what it does. Due to an ingenious new design, it zeroes right in on your trouble spot and leaves the rest of you alone. And it does it in such a way that what gets smoothed down in one spot, doesn't pop up in another.



On the Spot™ is the one girdle that knows when to work and when to relax. Now you can relax, dear, because you're just about perfect. (Comfortable feeling, isn't it?)

On the Spot's™ 3 contoured side strips expand horizontally and vertically, but only where there's trouble. And should a hem creep up, lace cuffs make a pretty showing.

In DuPont nylon and Lycra spandex. Long leg, in white, yellow, pink, S-M-L-XL, $11.00. Average leg, in white, S-M-L, $10.00.*

Every woman needs a Peter Pan girdle (and a Peter Pan swimsuit and bra, too.)

PETER PAN

Peter Pan International, Inc.
389 Fifth Avenue, New York 10016.

*DUPONT'S REG. T.M.

wayne gossard fashions
NICEST NEXT TO YOU



Even in the dark, this sleep ensemble's seductive glow of satin never dims. It's a bit of Gossard-Artemis enchantment to keep you beautiful all through the night. Shown in lime duet, also glows in frosted blue, powder pink, apricot, jonquil, white. Nylon tricot encircled in triacetate and polyester satin. Coat and shift set 1101, $26. The H. W. Gossard Co., Chicago 60606

GOSSARD-ARTEMIS KEEPS AMERICA BEAUTIFUL

GOURMET COTTON



Is there really a cotton for connoisseurs? A cotton the fashion greats use when they want to turn out something extra special? Durene®.

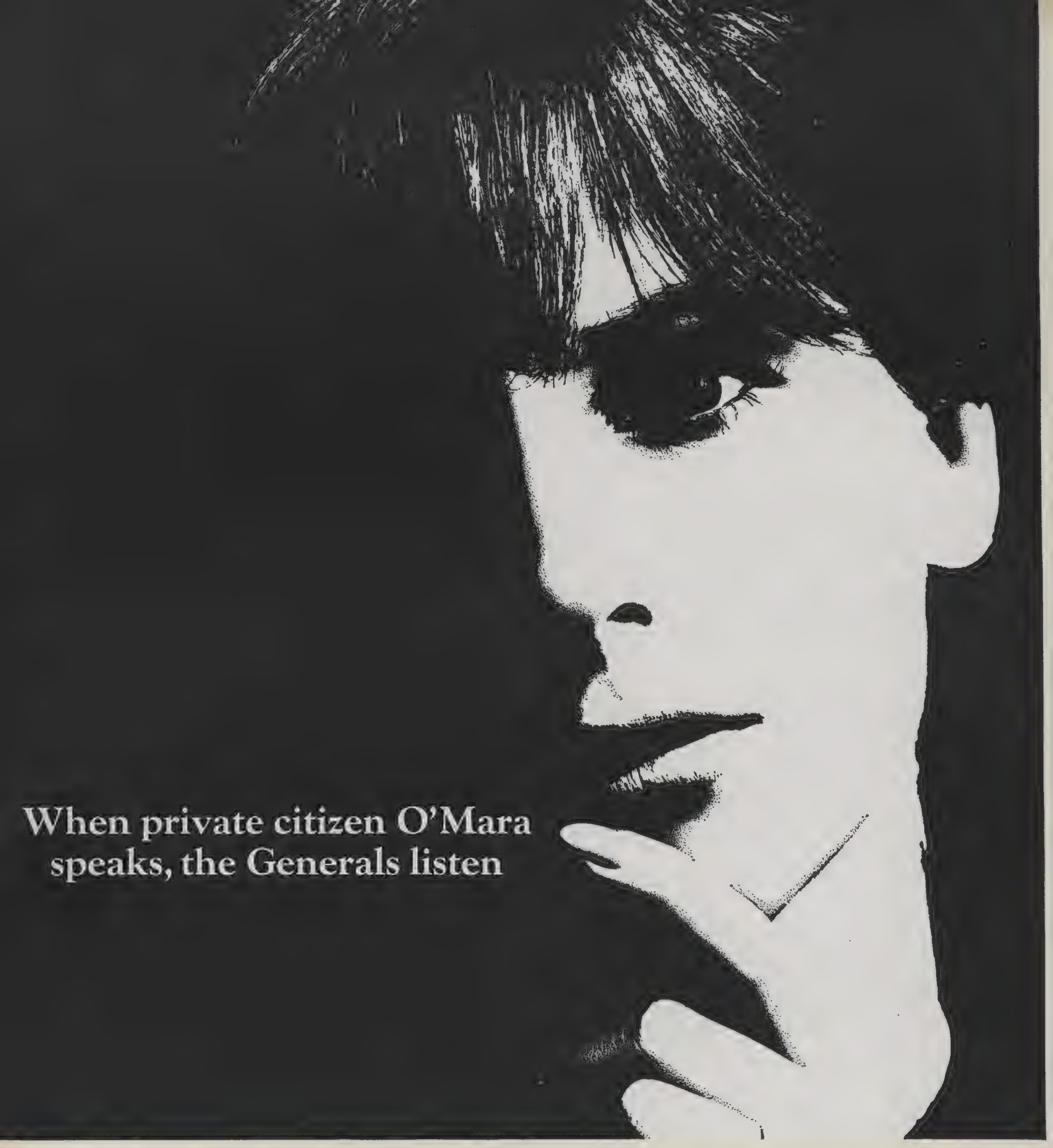
Durene is cotton that nature has made beautiful—and man has made better. It's fine yarn that goes through a process called mercerizing. Cotton that has been turned into Durene has a rich underglow, a polished smoothness. And it has an affinity for clean-cut color. It combines the great feel of cotton with a new kind of lasting luxury.

Chuck Howard of Townley expresses his great taste with Durene made into a delectable pink and white fabric by Jeri Silk. He wanted its buoyant texture for his superbly shaped dress and coat ensemble. Sizes 4 to 14. The dress, $125. The coat, $160. Lord & Taylor, all stores. Montaldo's, all stores. Bullock's Wilshire.

Durene is the trademark of the Durene Association of America, 350 Fifth Avenue, New York, N.Y. 10001, whose member companies produce mercerized cotton yarn.

After nature does its best, we do our part.

durene



When private citizen O'Mara speaks, the Generals listen

General Foods, General Motors, General Mills *better* pay attention to the likes of Mrs. O'Mara. Because she—and *you*—buy only the brands you like. And drop the ones you don't.

That's the wonderful power you have when you have free choice. It's free choice that keeps the Generals on their toes trying to please the troops. And in competing with each other, they generally come up with something better. Or cheaper. Or else.

Yet, strangely enough, there are well-meaning people in this country today who just don't see it that way. They think Mrs. O'Mara is confused by *too much* choice in the marketplace. Or, maybe, just not bright enough to choose among all those different cake mixes or 36 different kinds of cars. Reduce the choice, they say. Wouldn't four kinds of cake mix be enough? Standardize the products. That will make shopping a lot quicker and easier for everybody.

The trouble is, who sets the standards? Not Mrs. O'Mara. She may be a wizard with a bowl of batter but she hasn't a test tube to her name. So, the critics suggest, let the government do her shopping for her.

That's sympathetic of them but Mrs. O'Mara's very favorite cake is a plum-nut mix—and that's apt to be the first to go when they start cutting back on choice. We hope yours is chocolate or vanilla because they stand a pretty good chance of surviving.

Magazine Publishers Association
An association of 365 leading U.S. magazines

We call these panty hose Alive.® Sheer madness for legs that crave a touch more leg to stand on. Skin tints and pastel pales going great lengths to support you.

slink pink
for light fantastic support



Hanes



So Coty Originals invented instant make-up remover pads.

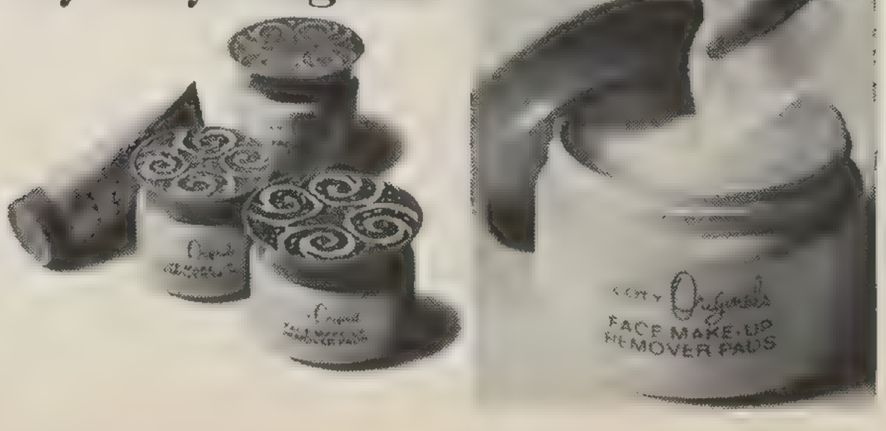
Now, taking off make-up is a snap. Thanks to Coty Originals' new *Face Make-Up Remover Pads.* One little pad is all you need per job.

Same goes for eye make-up. It all wipes off with a few fell swoops of a single *Eye Make-Up Remover Pad.*

Follow with *Freshener Pads,* Coty Originals' pad way to zing up skin.

Neat? So's our new *Moisturizer,* last step after a thorough clean-up, first step when you're starting your Coty Originals make-up. It's all so simple.

The Care Essentials By Coty Originals.



© 1968 Coty, N.Y. All rights reserved

VOGUE'S

Irresistible package—
The Reemay Paper Ball in New York



1



2

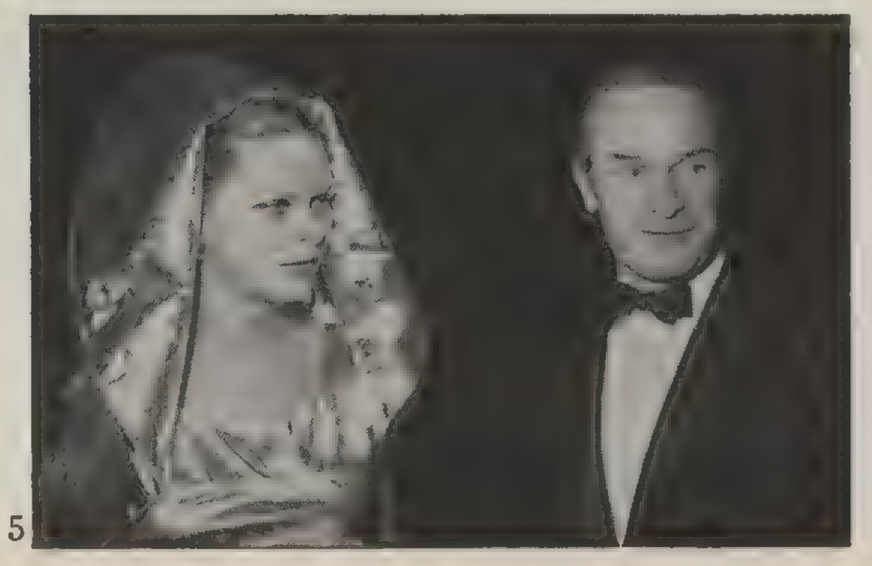


3

The liner: S.S. "Michelangelo."
Port-of-call: New York.
Passenger list: young and super, all decked out, streaming up the gangplank, lights glaring, band blaring. A midnight sailing? No. A Paper Ball. Everything but the caviar seemed, in fact, to come in reams: the silver paper paving the tables in the Fiorenza ballroom; the ruffles, velvets, brocades, and golden caftans, all paper, worn by many of the women. Some dresses, especially made of Reemay paper

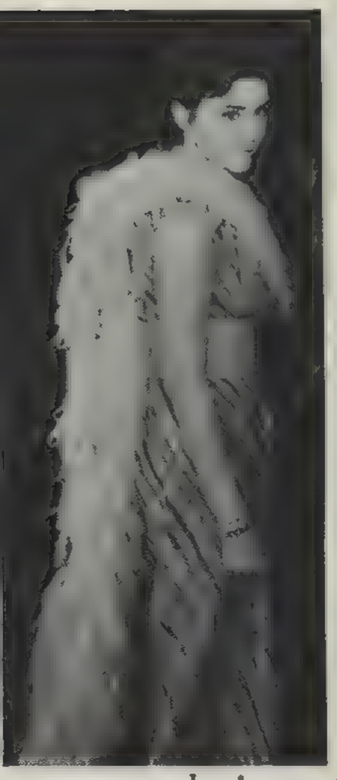


4



5

NOTEBOOK



6



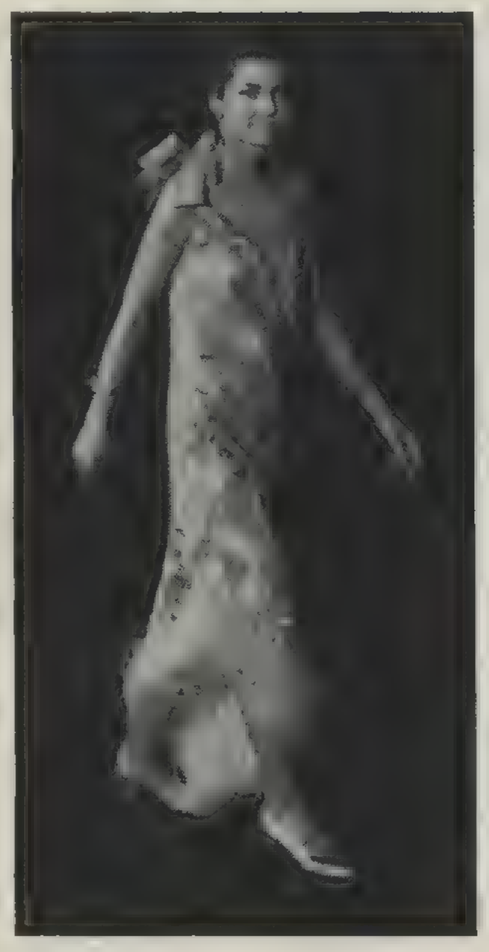
7



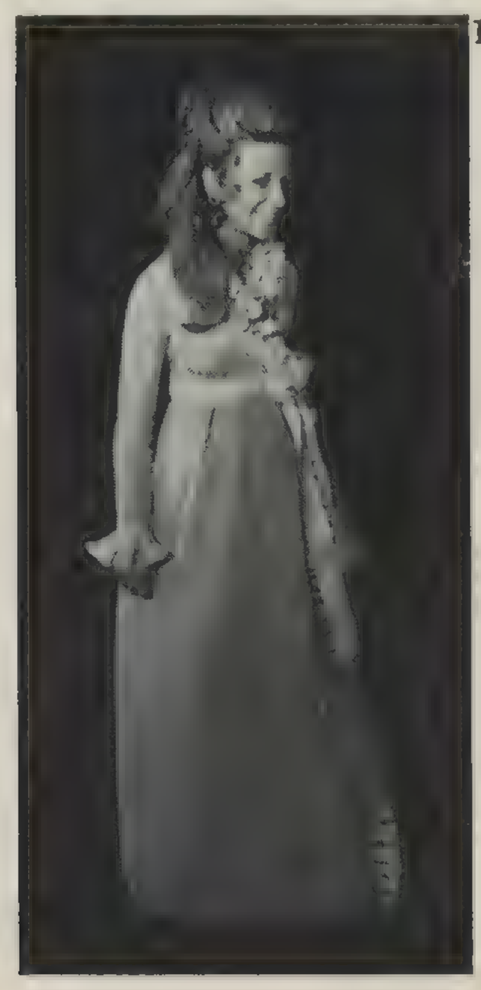
8

by important New York designers, were shown as a fashion collection. More paper, a stack of twenty thousand green notes, fell to the Police Athletic League, winner at this Paper Ball.

1. Miss Wendy Vanderbilt, right, co-chairman of the ball, and Mr. George Hamilton. 2. Mr. and Mrs. Denniston L. Slater. 3. Mr. John L. Loeb, junior, and Miss Jan Golding. 4. Mr. and Mrs. Byron Janis. 5. Baroness Gratia von Fürstenberg and Mr. Robert H. Rupp. Showing the collection of paper dresses: 6. Miss Heidi Vanderbilt. 7. Mrs. Serena Russell Salant. 8. Mrs. Ahmet Ertegün. 9. Mrs. Thomas G. Auchincloss. 10. Mrs. Giancarlo Uzielli. 11. Mrs. Charlotte Ford Niarchos.



9



10



11



the Belted Look in a Freshly textured Cotton and Rayon Bouclé From Hanora Fabrics. Yellow, Navy, Green, or White. 6 to 16. About $45.

Laurence Gross

498 7th Ave. N.Y.C.

A Coat For All Seasons The Lady Weatherbee® travel coat in season and out! Spans continents, crosses town with equal aplomb. Covers you for any contingency twelve months of the year. Superlatively tailored—Weatherbee tailored—in a superb 100% wool jersey. In white, navy and many beautiful colors. Misses, junior, petite sizes. $60.00* at these and other leading stores.

Lord & Taylor, New York; Atlanta, Rich's; Baltimore, Stewart's; Boston, R. H. Stearns Co.; Carmel, Calif., Derek-Rayne; Cincinnati, H. & S. Pogue Co.; Dallas, Sanger-Harris; Denver, The Denver; Indianapolis, L. S. Ayres & Co.; Louisville, Stewart's; Los Angeles, J. W. Robinson; Miami, Jordan Marsh Co.; Palm Beach, Frances Brewster; Pasadena, Draper's; Phoenix, Goldwaters; Portland and Seattle, Nordstrom-Best's; Richmond, Miller & Rhoads; St. Louis, Stix, Baer & Fuller; San Francisco, Livingston Bros.; Washington, D.C., Woodward & Lothrop.

Weatherbee Coats, Inc., 512 Seventh Avenue, New York, N.Y. 10018.



WEATHERBEE®

*Higher Far West

VOGUE'S

The wedding—in a Renaissance glow—of Cristina di Grèsy to Vito Reale in Italy



1



2



3

In a church hung about with garlands of fruit like those in a Della Robbia relief and when the air had the heightened clarity of light in a Piero della Francesca painting, Signorina Cristina di Grèsy was married to Signor Vito Reale in Novara, Italy. For this enchanted country wedding of the daughter of the Marchese and Marchesa di Grèsy, Valentino designed a procession of clothes in ripe Renaissance colours: four flower girls, rosy faille; for four attendant boys, emerald-green velvet breeches and lace-ruffled shirts; for the Marchesa, beige velvet and gold lamé; and for the bride a long-trained sweep of white. Beautiful, right.

Beautiful and right, too, the fête champêtre at the Villa di Grèsy in Galliate after the service, with the young attractive guests picnicking on the lawn. Before they left on



4

NOTEBOOK



5



6

their wedding trip, Signore and Signora Reale wove among them scattering confetti in the original meaning of *confetti:* sweetmeats, pink sugar-coated almonds.

1. Signore and Signora Reale during the ceremony. 2. Marchesa Luisa di Grèsy (mother of the bride) leaving the church; surrounding her, from left, Don Paolo di Grèsy (brother of the bride), Signor Francesco Carmine, and Signor Piero Gavazzi. 3. Signora Carolina Mosters. 4. Signor Marcello Pallini and Donna Andreana Caracciolo Carafa. 5. Mme. Bernard Lanvin and Signorina Daniela Mola. 6. Marchesa Giovanna Correga. 7. Signorine Maddalena and Anna Scuri. 8. Signorina Tessa Carmine. 9. Signore and Signora Reale bring confetti to the *paparazzi.*



7

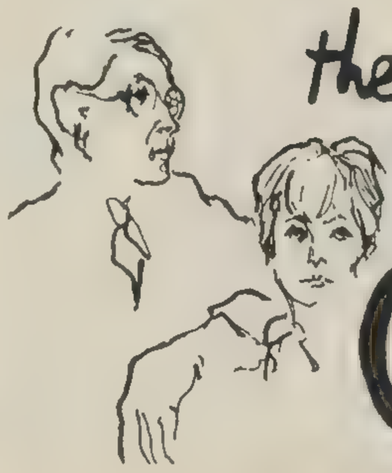


8

9



A la Russe—coordinated solid
and stripes in a blend of cotton
and polyester. Charcoal with white,
black with white. 6 to 16. About 80.00.
Bergdorf Goodman, N.Y.; Kaufman's, Pitts.;
Nan Duskin, Philadelphia;
Maas Brothers of Florida



the Sidneys

498 SEVENTH AVENUE, N.Y.

DON BREITINGER
For
Harold Levine
530 Seventh Avenue
New York City

About $160.

VOGUE'S

The party diplomacy of Ambassador and Mrs. Angier Biddle Duke, in Spain



1



2



3

In Madrid, Ambassador and Mrs. Angier Biddle Duke receive more than ten thousand guests a year, making of their diplomatic parties —party diplomacy. At this embassy dance Mrs. Duke wore a black velvet Balenciaga dress, the band was U. S., the guest list, international. To the Spanish maxim—"From Madrid to heaven, and from heaven a small window to look down upon Madrid"



4

NOTEBOOK



5



6



7

—might be added, a Duke party. 1. Marquesa de Villaverde and Ambassador Duke, with, in the background, his portrait by Ricardo Maccarron. 2. Mrs. Duke, right, with Mr. and Mrs. Chadwick Braggiotti. 3. Marquesa de Campo Real, Duque de Pinohermoso. 4. Sr. Antonio Oyarzabal, Sra. de Aispuru, Sr. Alfonso Fierro. 5. The 16th U. S. Air Force Band. 6. Conte Rodolfo Crespi, Condesa de Romanones. 7. Contessa Crespi, Conde de Romanones. 8. Sr. Antonio Muñoz, Mrs. Kit Talbot. 9. Guests after dinner. 10. Marques de Santo Domingo, Sra. de Urquijo. 11. Mr. and Mrs. Guy A. Loskot.



8



9

10





11

The perfect look
the final touch
in glowing
patent pigskin

Fastidious trio — in a leather of distinguished character. The Elegant Envelope, swinging from jeweler's textured "gold" bars. $36. The Chunky Satchel, attaché-case lock, personal key. $36. The Barrel, surprisingly roomy. $40. Black, bone, pony brown, parade blue, alabaster white. At stores listed or write Bienen-Davis, 136 Madison Ave., N.Y.



Bienen-Davis

Lord & Taylor, Neiman-Marcus, I. Magnin, J. L. Hudson.
All branches — and other prestige stores

LEATHER BY DREHER

Slightly higher West of the Rockies.



This elegant fox-trimmed Italian knit is available at fine shops everywhere . . . or write Coltalia Imports Corporation, Department V, 500 Seventh Avenue, New York, N. Y. 10018

VOGUE'S

Weekend shoot with the Guy de Rothschilds at Château de Ferrières, in France



1



2

"Glorious day, warm and sunny . . . all the great trees of Ferrières a million different colours . . . a tremendous number of birds . . ." wrote Aline de Romanones, one of the expert, and most ravishing, guns at this weekend shoot at the Guy de Rothschilds' Château de Ferrières, near Paris. "By teatime on Saturday," she added, "all of the guests had arrived in time to change for dinner, black tie. Later, we played cards, chatted, or danced to new records. At ten the next morning, the shoot began. Seven guns, five drives. The non-shooters who walked in the country—most of the women in high boots and short funny furs—came to watch the last drive in front of the château. A fantastic bag, more

3



NOTEBOOK



4



5



6

than five hundred pheasants." 1. In the field, Contessa Marina Cicogna and Baron Guy de Rothschild; left, a gamekeeper with bird dog. 2. Condesa de Romanones and Comte Guy Baguenault de Puchesse. 3. Vicomtesse de Ribes and Mlle. Florinda Soares-Bulcao. 4. Dinner at Ferrières, the night before the shoot: Baron Guy de Rothschild and Mme. Charete del Castillo. 5. Baronne Guy de Rothschild, Mr. David Colville, and Condesa de Romanones. 6. Mme. Hélène Rochas and Mlle. Florinda Soares-Bulcao. 7. Baron Elie de Rothschild and Vicomtesse de Ribes.

(Continued on next page)

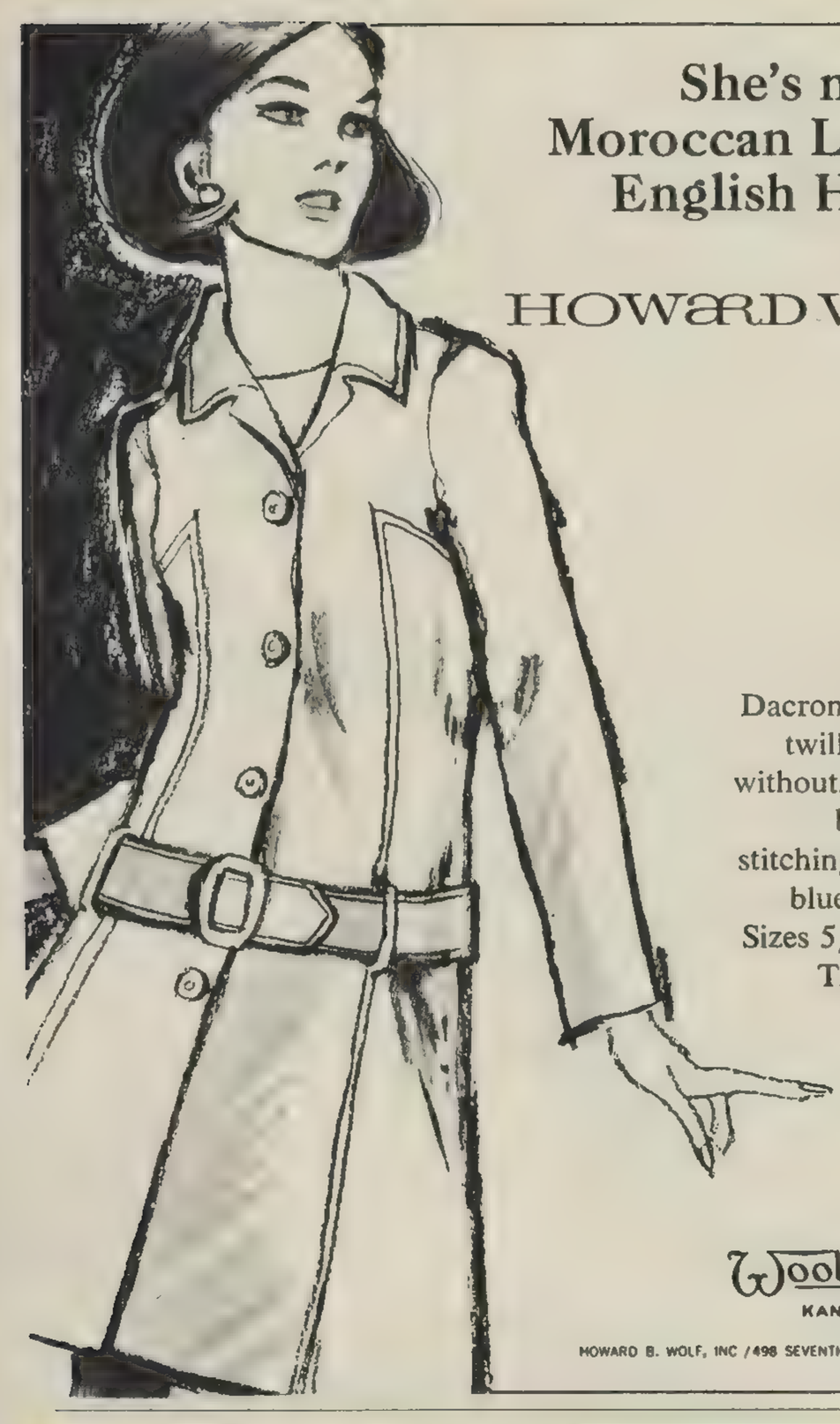


7

Shire-Tex®
by Davenshire



From any point of view...that custom look by Davenshire. It's a long, lean line that leads to Spring. Marvelously tailored pull-on stretch pants of easy-wash—easy-wear Dacron® polyester in lime, turquoise, navy, brown, loden. Top these with the news-making cotton print shirt and you've got the season madel At fine stores the country over or write Davenshire, Davenport, Iowa.



She's mad for
Moroccan Leather,
English Heather
and
HOWARD WOLF

Marvelous
Dacron® Polyester
twill within and
without, punctuated
by detailed
stitching. In brown,
blue or yellow.
Sizes 5/6 to 15/16.
The ensemble
under $90

Woolf Brothers
KANSAS CITY

HOWARD B. WOLF, INC /498 SEVENTH AVE., N. Y. OR DALLAS

exhilarating elegance...

JADE 玉東 EAST®

a perfect gift for
Valentine's Day,
February 14th



AFTER SHAVE from $2.50
COLOGNE from $3.00
SWANK Inc.–Sole Distributor

As an alternate fragrance, try Jade East CORAL or Jade East GOLDEN LIME

VOGUE'S NOTEBOOK

At the Guy de Rothschilds' weekend shoot



"These shoots at Ferrières are cosy and comfortable—and beautiful—the countryside, the château, the incredible food," wrote Condesa de Romanones of the extraordinary abundance at Ferrières. "The day of the shoot began with a grand *petit déjeuner*—eggs, bacon, lamb chops, petit pois, salad, fruitcake—*everything*. After the third drive, a *casse-croûte*—wine, cheeses, sweets, and fruits—served in the field. At dusk we came back for *goûter*, a high tea, with everyone still in shooting clothes, seated in the dining room for purées of apples and potatoes with blood sausage, platters of cold meats, salads, and ice cream with cakes. Then people went up to change for a game of cards before—and after—another marvellous buffet at ten. Mounds of spaghetti, pâté de foie gras with salad, macédoine of fruit, sorbets, and sweets, the huge table decorated with red roses, autumn leaves, and porcelain pheasants between pools of candlelight." *Above*, at *goûter*, Philippe de Nicolay, Baronne Elie de Rothschild, and Conde de Romanones. *Below*, after dinner, card watchers, standing: Comte Guy Baguenault de Puchese and Baronne Guy de Rothschild. Among the card players, seated: M. Kim d'Estainville and Baronne van Zuylen.



VOGUE'S SPOTLIGHT

Movies

BY JUDITH CRIST

Smashing Time, "*it swirls*"

Smashing Time is a smashing film in several senses of the word: literally, figuratively, punnily, and funnily. It's on beat and off-beat, a Mod film that makes the most of the Mack Sennett tradition, a satire on swinging London that swings to its own London rhythm. And so glittering are the gifts of those involved and so overwhelming their charm that only the cast-ironhearted could fail to forgive the occasional excess or moment of self-indulgence.

These are the *Girl with Green Eyes* people off on a toot. It is as if director Desmond Davis, director of photography Manny Wynn, and composer John Addison have, with an original screenplay by George Melly, decided to flip the coin and show us the vulgar vagaries and surface vulnerabilities of the post-teen-agers whose sensitivities they explored in *Girl with Green Eyes*. It is as if Rita Tushingham and Lynn Redgrave took a look at their perfect-performance records and decided on a breakout.

They're down from the industrial North to capture London by way of Carnaby Street "because that's where it's 'appening," a Mutt and Jeff pair bearing the unlikely labels of Brenda and Yvonne. Tiny Rita Tushingham as Brenda is all eyes and mouth, a practical skeptic, muttering doormat, and loyal handmaiden for Lynn Redgrave as loud-mouthed Yvonne, as luscious a female as Rubens ever dreamed of and as lame-brained and self-centered a twit as ever yearned to be top Mod. Their search for the "in" world leads to tone-deaf monotone Yvonne being established as a pop singer and plain-faced, simple-minded Brenda as "The Face of the Seventies," and to their mutual conclusion that what's 'appening in that "in" world may not be the ultimate.

What's happening on screen, however, is a potpourri of satire, topical trivia, slapstick, clownish contrivance, and human comedy presented in brilliant colour and from striking angles to John Addison's sassy score. For incidental punctuation, pies, paint, ketchup, mountains of detergent, and pounds of plaster inundate the unwary, robot sculptures go berserk, and the revolving restaurant on top of the Post Office Tower turns into a giant centrifuge.The backdrop is London live (studio sets were avoided throughout) and it doesn't swing. It swirls.

Rita Tushingham and Lynn Redgrave are backed up by an excellent cast headed by Ian Carmichael as a puffy playboy with a spit-and-polish approach to lechery; Irene Handl as a grande-dame dealer in old clothes; Michael York as *the* fashion photographer, and, in a gem of a performance, Anna Quayle as the aristocratic owner of a boutique. The cast in turn is supported by passersby, posers, and unforgettable faces in the London crowds.

Humour and vitality and a group of brilliant young ones transform this essentially simple story of two foolish girls trying to make the "fabulous knock-out scene" into a delight. If there's a pie or a pratfall too many, a robot too rampant or a bit of a lag between explosions, director and camera are entitled to self-infatuation and momentary pauses when off on a spree. Everyone is obviously having a grand good time, with the Tushingham eyes and Redgrave hipline as the least of the lures.



Game

A suit rather in the tradition of the Great White Hunter discovering the beautiful, blond Queen of the Gorillas. All function, all purpose. The jacket belted and bellows pocketed for holding compass, snake venom anti-serum and your comb. The A-line skirt is fully lined. In staunch cotton hopsacking. Wheat Jean or White. Sizes 6 to 16.

About $33 at good stores and college shops.
Shoes and Accessories by The Villager®

The Villager®

© 1968 THE VILLAGER, INC. MANNEQUIN DES. PAT. 194,253. PRICES SLIGHTLY HIGHER IN THE WEST.

VOGUE'S SPOTLIGHT

Art

BY BARBARA ROSE

"*burst of futuristic thinking*"

The conviction that the Machine Age demanded a new kind of art geared to scientific progress has animated many artists in the twentieth century, beginning with the Italian Futurists, who were ready to jettison all past art in their pursuit of an art of the future. Today, we are witnessing another burst of what I would call "futuristic" thinking in art. Painters and sculptors are devoting more time and energy to experimenting with new techniques and new materials than they have since the Bauhaus (1919-1933) in Germany. New pigments—acrylic, fluorescent, and metallic—are being investigated by abstract colour painters like Olitski, Noland, and Stella, to name three of the most important who have had recent New York City shows.

At the same time young sculptors are considering new materials and techniques of construction which allow them to achieve complex effects like the optical shimmer of Larry Bell's radiant glass boxes. Such others as Donald Judd, Robert Murray, and Robert Morris, whose clean straightforward works outshone everything except the superb Anthony Caro at the "Guggenheim International Exhibition," are working with commercial fabricators to achieve effects unavailable to hand-constructed sculpture. Still others, like Robert Whitman, whose laser-beam environments at The Pace Gallery were a cut above conventional light art in inventiveness, are proposing a new union of art and science.

The remarriage of these Two Cultures, which have been more or less divorced since the Renaissance, is largely what is behind E.A.T. (Experiments in Art and Technology), a joint venture of artists and scientists which is the brainchild of painter Robert Rauschenberg and engineer Billy Kluver of the Bell Telephone Laboratories. These developments lead us to question what kind of results we can expect from such a merger. If last year's theatrical debacle *Nine Evenings: Theatre and Engineering* is any indication, the answer is a lot of confusion. The main criticism of such ventures is that they seek to put in a public context what had been private and highly personal statements.

Thus, what succeeded in the intimacy of New York's Judson Memorial Church with its devoted coterie audience was bound to fall flat in the vastness of the Armory in front of an audience that came basically to be entertained. Despite the Armory flop, however, I think the real possibilities of a marriage between art and technology lie in the area of mixed-media theatre events.

In painting and sculpture, on the other hand, scientistic thinking can only result in a dry intellectual art. "Science is a mine for technique," Donald Judd has said. That about sums up what I think should be the proper attitude toward technology for painters and sculptors, who finally must fall back on inspiration and intuition if they are to produce an art of any lasting value or real originality. The problem at present—and it is widespread—is a confusion between means and ends. When technique—either in materials or in refinement of execution and craft—becomes *an end in itself*, art suffers or disappears. It is tempting, of course, to speculate on the form the future will take, especially for artists who are the most forward-looking individuals in a culture. But the art of the future can not be rushed or anticipated; it must evolve naturally out of the past in the present.



Remember when
wearing your slip backward
didn't matter at all?

Then, suddenly, it was different.

You wanted something
to slip over curves.



Something to Slip Over Curves is what **Vassarette**® is all about.

Like this. A soft slip that fits every inch of *you*.
Because that's what it's meant to do. So the bodice doesn't just hang...it molds...to you. So it goes *in* at the waist...like you do. And rounds out at the hips...
like you do.
And what's more, it's pretty. Beautiful, in fact. Because Vassarette shaped the bodice with chiffon, then appliqued it with Alencon-type lace to match the hemline. All nylon, even to the thread. In lovelier colors than we have room to tell.
Come on, now. A slip to slip over curves is just what you've been looking for. And *who* ever thought you'd find it for only $6?
Vassarette did. Naturally.

HOLLYWOOD VASSARETTE® BRAS, GIRDLES, MISSES AND JUNIOR LINGERIE/DIVISION OF MUNSINGWEAR, INC./261 MADISON AVENUE, NEW YORK CITY



The Towncliffe Attitude

"I've always been
a suit woman
(nothing more comfortable,
more wearable
was ever invented!)
But I must admit
I was getting tired
of my very classic classics.
Then
Towncliffe comes along
and does the kilt!
And suddenly,
there's nothing fresher
than tradition—
nothing more exciting
than this
very historic idea.
This kilt suit is
marvelously contemporary,
but because
Towncliffe did it,
not the least bit
frivolous
or gimmicky."

Navy, Gold and White Wool Scotch Plaid with french-cuffed Gold Crepe Supreme shirt. 6-16. About $135.
Prices slightly higher west.
LORD & TAYLOR, I. MAGNIN,
MARSHALL FIELD AND ALL BRANCHES

Towncliffe Inc.,
512 Seventh Avenue,
New York, N.Y. 10018

VOGUE'S SPOTLIGHT

Theatre

BY ANTHONY WEST

Pantagleize, "*bare bones show through*"

Pantagleize, an altogether unimpressive work of 1929 by the Belgian expressionist Michel de Ghelderode, has been given a new lease of life, and indeed a new identity, by the APA Repertory Company. Basically it is a half-baked and vaguely *je-m'en-foutiste* squib about an aimless and ineffective dilettante who starts a revolution without knowing what he is doing, becomes its leader, and gets shot by the military before he becomes aware of what is happening to him. It has been transformed by a very free translation and by a very lively Brechtian production into a stirring, and, at times, convincing protest against military intervention in civilian affairs. The costumes, the stage action, the performance of Mr. Ellis Rabb as Pantagleize, and a powerfully worded and compellingly rhythmical song "Blue Tattoo" by Bob Jones and Jack O'Brien (interpolated to strengthen the abysmally weak ending of the original) can all be described as brilliant, but the bare bones of Ghelderode's simplistic vacuities keep showing through the skillfully applied upholsteries.

How Now, Dow Jones, "*bags of charm*"

How Now, Dow Jones is a pleasant enough musical with an average score, average costumes, and an average plot, which is lifted out of its own rut by the beautifully professional performances of Brenda Vaccaro, Hiram Sherman, and Anthony Roberts. All three have bags of charm and the skill to flatter and fatten Max Shulman's limpish jokes, so that one's good will is engaged and one has a good time whenever they are around.

The thing has been built, however, as a starring vehicle for a healthy and possibly talented young person from California, Marlyn Mason, who has had big successes in television and is still under the impression that you can kill them by putting a man's hat on sideways and turning down the corners of your mouth to make a funny face. If this energetic young lady has the wit to take note of what her colleagues are doing and how they do it, she may get to be something more like a star and less like a courageous amateur by the time the run is over.

Iphigenia in Aulis, "*two magnificent performances*"

Irene Papas's performance as the young Clytemnestra in Euripides's superb play *Iphigenia in Aulis* [off-Broadway] was strong enough to make one overlook the defects of Michael Cacoyannis's scampering direction and the English nanny style of the translation. "Miserable me!" Agamemnon was heard to say at one point, and the dialogue was full of such girlish touches, while Iphigenia and the chorus flitted about like so many kittens working over a wool basket. But as long as it was a matter of Irene Papas and Mitchell Ryan, a noble and credible Agamemnon, agonizing over the military and religious necessities compelling him to kill his daughter on the altar of Artemis, and dooming them both, one was right there in the grim and blood-soaked Greece of human sacrifice and the pursuing Furies. It is a pity that these two magnificent performances aren't in a worthier setting—they are conceived on a large scale and belong in some such theatre as the Vivian Beaumont.

Now! Kiss dry, chapped lips goodbye!

Here's the lipstick that does for your lips what a moisturizer does for your face!

The more you use it, the softer your lips!

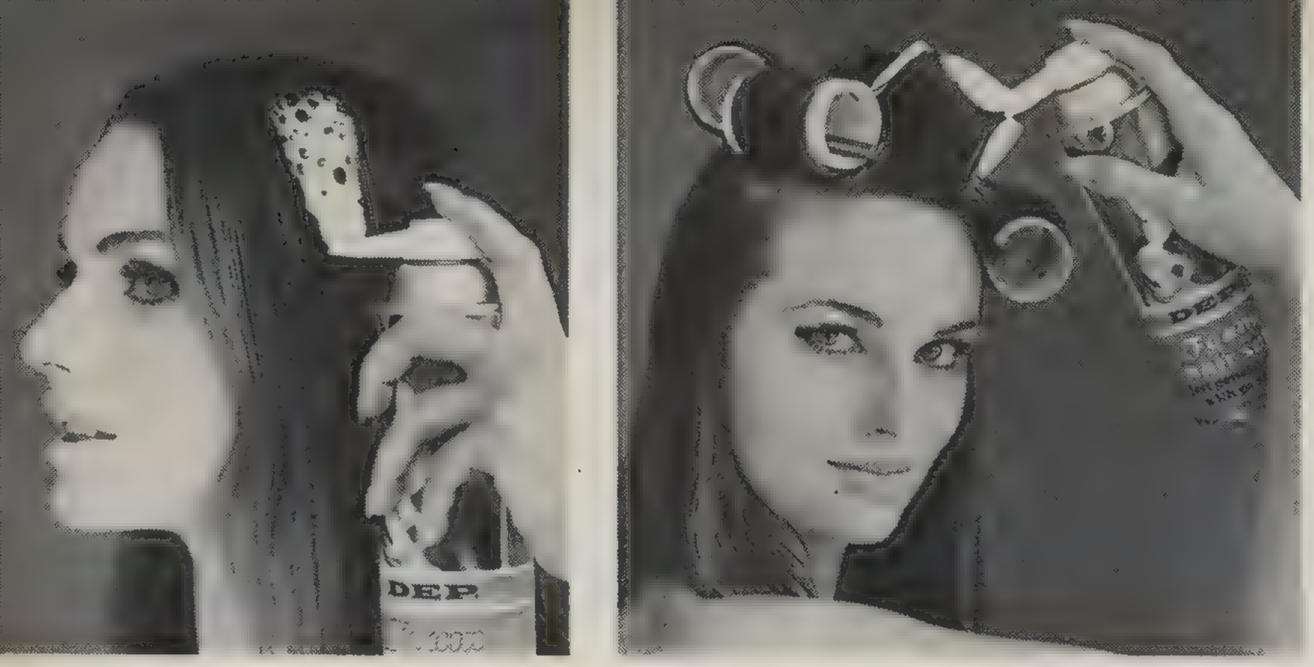


Pure glowing color in a creamy moisture base—all shine, glisten and gleam! Almay screens out lip-drying indelible dyes... creates 12 dew-drenched colors that are pure goodness for your lips!

Almay® Color-Moist™ Lipstick

So pure, it's hypo-allergenic!

©1968 Almay, N.Y.



Sets faster than you can say



"new Dep Foam Hair Set"

Leave it to Dep to come up with the newest, neatest, *fastest* way to set your hair. Luxurious foam goes on at the touch of a button. Penetrates instantly. Puts extra hold where you need it. Dries almost before you know it. Combs out easier.

Yet for all its speed, Dep Foam Hair Set gives a bouncy, lustrous, lasting set. Oh yes, and Dep's protein formula also conditions as it sets.

Dep Foam Hair Set. You can't beat it...no matter how fast you talk.



DEP CORPORATION • Los Angeles, California 90064

VOGUE'S SPOTLIGHT
Books

BY JEAN STAFFORD

The Day We Got Drunk on Cake,
"wit of eye and ear"

The twelve stories in William Trevor's uncommonly readable collection *The Day We Got Drunk on Cake* (Viking) vary widely in circumstance and event and mood, but in nearly all of them the principal characters are the victims or the perpetrators of misfortunes that range from contretemps to tragedy. Sometimes both donor and recipient are insulated against, on the one hand, remorse and, on the other, injury by their self-righteousness or complacence. It is the onlooker, the reader, who blushes and squirms in embarrassment. At other times, the predator is so appallingly clever in his dirty work that the reader travails with the prey.

The mischief makers, on the whole, are motivated by nothing more than their need to make mischief; their minds are idle or they are seething with resentments; their natures are peevish; their lives, for one reason or another, are empty or unhappy, and they are impelled to insult or to embroil anyone who crosses their paths even though the poor wretch who does so is quite irrelevant to the reasons for their malaises. At a cocktail party, a woman, voluble and bibulous because of her husband's infidelities, corners a blameless bachelor whom she has never met before and tells him that their hostess has described him as "a grinding bore," and for no earthly reason concludes—to his face—that he is a pervert. A woman divorcing a second husband leaves off excoriating her consorts to tell her hired co-respondent that he has no personality. He retaliates by saying that she is a frightful woman. What has begun as a simple business relationship ends up as bitter, intimate enmity.

Mr. Trevor's wit of eye and ear, his ingenuity at plotting are so very accomplished that one can be seduced into reading these stories as farces. On second thoughts, however, they are keenly disturbing, bringing one to the realization that a great part of the population, working at jobs, going about freely, exercising the franchise, are certifiably mad but are enclothed in so plausible an integument that they will never attract the attention of the authorities. They do not endanger society but they undermine or harass individual lives. A boy in one of Mr. Trevor's stories methodically drives a schoolfellow round the bend so that he can no longer distinguish between reality and fantasy. The boy does so with neither emotion nor purpose, but he, the coolly unbalanced one, goes scot-free and will, one is sure, continue his machinations throughout his life simply for the hell of it.

One frequently hears overtones of Evelyn Waugh in these stories, and *A Handful of Dust*, that most painful of jokes, comes especially to mind. Certain grotesqueries of situation are reminiscent of Roald Dahl. In one story, "The Penthouse Apartment," the concatenation of preposterous accidents is as antic as a Marx Brothers movie and as distressing as a Chekhov story. But Mr. Trevor is his own master with plenty of strings to his bow.



How to Retire right now. Invest in Frost Lines, the new striping we recommend for instant appreciation day or night. It's a floaty arrangement of Dynamite (shown), Blue Rocket, or Star White stripes, all with sheer Frost Lines in between. Shift iced with precious Point de Venise lace, in sizes 30 to 36. Petites 6 to 10. Extra dividend: it's only $13.
Vanity Fair Mills, Inc., 640 Fifth Ave., N.Y.

VANITY FAIR



EASTMAN CHEMICAL PRODUCTS, INC., subsidiary of Eastman Kodak Company,
260 MADISON AVENUE, NEW YORK, N.Y. 10016.
Chromspun is the trademark for Eastman color-locked acetate fiber. Eastman makes only the fiber, not fabrics or dresses.

VOGUE'S SPOTLIGHT

THE Underground

BY JOHN GRUEN

"The New Mentality"

There is something disarming about an underground publishing firm that speaks of its publications in terms of The Golden Age of Literature. But Dick Higgins, the twenty-nine-year-old founder of the Something Else Press, Inc., considers his avant-garde authors and artists as the creators of this Golden Age, and calls their work the basis of the New Mentality.

"It is our principle and our belief," said Higgins, "that the New Mentality, documented sociologically by such people as C. Wright Mills, Marshall McLuhan, Buckminster Fuller, and, in his recent writings, John Cage, has become so widespread that it is inevitable that an organization such as ours should come into existence, to concentrate on the works of this Golden Age of Literature and other writings that the New Mentality has produced." Trying to pin down the exact meaning of the New Mentality is far more difficult than examining the imaginative and daring products of the Something Else Press started in 1964 with its base in New York City and branches in Cologne, Germany, and Villefranche-sur-mer, France. Higgins, a composer and writer, began the press because no one would publish his books *Postface* and *Jefferson's Birthday*. These works, bound back-to-back in one volume, became the first item for the Something Else Press catalogue.

Now there are one hundred and fifty titles in the Something Else Press catalogue, and it reads like a dizzying journey into esoterica. Among them, *Ample Food for Stupid Thought* by Robert Filliou—a book of apparently pointless questions which lead, in fact, to highly poetic speculations.

Among the more recent titles, *An Anthology of Concrete Poetry*, edited by Emmett Williams, stands out. At first glance, the volume appears to be a Baedeker for an obsessed letter aficionado. On each page, the printed word or letter is given dramatic play and definition—treating the calligraphic and typographic as esthetic ends in themselves. It soon becomes clear, however, that what we are looking at is Concrete poetry written by an international group of poets and artists.

What is Concrete poetry? It is not, as may be supposed, related to *musique concrète* which employs "found" sounds, or non-composed sounds for its effects. Concrete poetry is visual poetry —that is, the words or letters used by the poets form not only a poetic thought, but create a picture of what the poem may be about. In short Concrete poetry is a kind of poetic game in which the semantic, visual and phonetic elements of language are used as the raw materials to create a new verbal, aural, and visual entity. The poems—there are over three hundred of them—have an extravagance of style, at once exhilarating and enigmatic. Often there is an outrageous toying with meaninglessness that allows the reader to fill in meaning as he chooses. Indeed, reading *An Anthology of Concrete Poetry* is like working a series of complex puzzles or word games. It is an oddly disquieting experience. This ten-dollar book is supplemented by detailed biographies of the poets—most of them unknown in this country. Dick Higgins and his Something Else Press have tapped the increasing shift of consciousness that the underground of the sixties has helped promulgate and bring into the open.

Pardon me, but there's a ladybug on your collar



a penguin on your scarf



a parrot on your shoulder









and a flock of birds on your lapel

a strawberry on your belt



a row of flowers on your sleeve









a starfish on your pocket



and your flair for fashion is showing.

Jewels by TRIFARI®

EACH PIN ABOUT $5

JEWELRY DESIGNS COPYRIGHTED: TRIFARI, KRUSSMAN AND FISHEL, INC.

Is rrp Nail Conditioner too good for its own good?



Can you imagine? That's what some experts were telling us. Wouldn't it be better if it didn't work so darn well and so darn fast? Wouldn't women buy more of it more often?

Not on your tintype. This rrp Nail Conditioner is a winner from the word go. It works. Works quickly and beautifully. Women buy it once. It does the job, and they stay with it to keep their nails strong and healthy. They tell their friends how effectively it helps prevent splitting, breaking, peeling and chipping.

There's no protective shield necessary. It's simplicity itself. You just brush on rrp Nail Conditioner and in just two weeks you're holding hands, not hiding them.

rrp Nail Conditioner is the only natural protein and keratin nail conditioner. Protected by U.S. Patent #3-257-280. Not a hardening coat. Not a formaldehyde product. Sold with a money-back guarantee.



$3

There are five other important rrp discoveries that are just as remarkable in their own categories. Their natural protein works wonders. You'll never know how attractive you can be until you use them:



rrp Nail Conditioner.
rrp Natural Protein Hair and Scalp Conditioner Shampoo.
rrp Natural Protein and Keratin Bath Oil.
rrp Natural Protein (Non-Oily) Facial Lotion.
rrp Natural Protein (Non-Oily) Night Cream.

At better department stores and drug stores.
Baisley Products, Inc. 38-02 61st Street, Woodside, N.Y. 11377

VOGUE'S SPOTLIGHT

Movies

BY ARTHUR SCHLESINGER, JR.

In Cold Blood, "*strong, austere*"

The most overrated film of the year is *Bonnie and Clyde*. I am sure that those who have fallen for it, like those who went overboard for *Macbird*, will recall their own effusions with embarrassment a year later. In addition to the campy meretriciousness of its conception, *Bonnie and Clyde* was an unpleasant exercise in the manipulation of the audience. It was a calculated and caressing exploitation of our nation's secret relish for violence.

One approached *In Cold Blood* with the apprehension that this might be one more movie in the same genre. This is happily not so. Richard Brooks, who wrote and directed, has done justice to Truman Capote's intentions in a sober and honourable film. Two decisions help explain this success: decisions to shoot it on location in black and white, and to keep violence to a minimum.

Kansas comes through marvellously—the dusty highways, the muddy rivers, the gaunt, flat land. Two unknown actors, Robert Blake and Scott Wilson, play the killers with unnerving precision and verisimilitude. The film's almost documentary quality is perhaps its main drawback. It lacks a certain inwardness; the spectator is not seized into the centre of the drama. It remains strong, austere, and impressive.

The Graduate, "*leering adults*"

The Graduate is also about the alienated young, but the subject here is the feud between the generations. Most plays and movies on this theme take the side of the old and show the foolish young gradually capitulating to the mellow wisdom of age. Mike Nichols's new film, a refreshing exception to the canon, renders the conflict rigorously from the viewpoint of the young.

The graduate is returning home (California) after four years at an Eastern college. His parents appall him, life baffles him, he succumbs to ennui, ennui grows into anomie. He drifts into an incomprehensible affair with the wife of his father's law partner, whom he meticulously addresses as Mrs. Robinson during their most intimate moments. Then he falls in love with her daughter and makes off with her and returns to life. The film is based on a rather flat novel by Charles Webb; and, since the screen play follows the novel very closely, the exhilaration of the film must be due to the infinitely resourceful direction by Nichols. *The Graduate* splendidly evokes the incredulity of the young in face of the fatuity and vulgarity of the old—the inanity of their language, the coarseness of their manners, the corruption of their behaviour. Casting and camera angles heighten the effect. The graduate and his girl are smaller than everyone else, fragile people in a world of towering, braying, leering adults.

This is the best part of *The Graduate*. The worst part is the theory, now alas so fashionable, that hell is located in suburbia. The vision of damnation among the swimming pools is tolerable as a metaphor but dangerous as a theme, especially when tricked up with the Christ motif. At the climax the young hero stands in a church balcony, his arms flung back against blinding white light in the crucifixion pose; and, lest anyone miss the point, he then flourishes a cross as he seizes his girl and breaks through a mob of elders. This vulgarity equals anything displayed by the braying adults Mr. Nichols so wickedly satirizes. The apotheosis of the anti-hero is a sour note in an otherwise rather brilliant movie.


Beneath the conservative: frivolous flowers
Chemisette, $8. Bra, $4. Pantie Girdle, $8. At the
Stockings by
Van Raalte
the house you love, nice things



What *sheer* protection!
Nimble Fingers® Beauty Gloves.



Nimble Fingers never get in your way: they're the sheerest seamfree liquidproof gloves you can buy. Perfect hand protection for shampooing or tinting hair, coloring or polishing shoes. Only 59¢ at better haircare departments. Need a tougher glove? Try long-wearing neoprene Ebonettes®, soft cotton-down lined SUPER Ebonettes®, or insulated knit-cotton lined Bluettes®.

THE PIONEER RUBBER COMPANY • 140 Tiffin Road • Willard, Ohio 44890

VOGUE'S SPOTLIGHT

Money

BY PAUL A. SAMUELSON

How to pick a stock

Useful advice on this subject is hard to give. It is much easier to give warnings against certain tempting pitfalls. But, alas, it is not the case that, after you have avoided all the shoals, you are assured of a safe passage into port.

Harry Truman once said about politics: "If you can't stand the heat, stay out of the kitchen." Even earlier comes the wisdom: "If you don't know how to cook, don't go in the kitchen."

I've noticed that the best investors are bachelors with hearing aids—lonely people with time to dig. If you know nothing about stocks and haven't the time, inclination, or opportunity to learn, the best advice is to get someone else to do your investing for you. How you locate that somebody is a long and important story that I won't go into now.

Now comes my first *Don't*. If you are at the races and your name is Samuelson, you can be forgiven for putting $2 on a horse named Sam Baby. That is because you are not there to win bets so much as to have a good time losing your pin money. Facing the stock market should be another matter. When a Warburg managing partner was asked how his company had been successful over so many years, he replied thoughtfully: "Perhaps it is because we take money very seriously."

It is not taking money seriously to buy Teledyne, Inc., because its name sounds vaguely dynamic and electronic. While there is some evidence that you can average out with average performance by throwing a dart at the financial page, there is evidence that hunch players, beguiled by names they can not spell, end up with luck worse than random chance. They get sucked into losing trades.

What do professionals look for in a stock? During the Depression, John Maynard Keynes, the English economist, made a fortune by buying stocks of companies whose balance sheets contained semi-concealed assets. Today, I think, balance sheets count for less. Before Itek Business Products went to $300 per share, one of its officers told me he had sold out at $25: "I had bought it at $5 and couldn't find any way of evaluating its book value (i.e., accounting record of money actually invested in it) at more than $10 per share; so I sold it much too soon." Where did he go wrong? In not concentrating upon the most important determinant of a stock's price in the long run—namely an accurate guess of its *future earning power*.

But how can *you* guess future earning power? Du Pont was once a strong growth stock. By the time investors noticed this, many paid too high a multiple of earnings for a stock whose growth had regressed toward the average. Even if you do notice early that Metrecal is having great sales, should you buy Mead Johnson stock? The danger here is that competition will soon bring new companies into the reducing food field, making such profits transitory. Different is the case of the Polaroid Corporation which may have patent protection. But is it worth paying 70 times Polaroid's annual earnings when you can buy General Motors at 15 to 1?

If your bath oil floats like chicken soup, pull the plug and read this ad.

(You can learn a lot from these tiny tubs.)

We built these little ten-inch tubs to show what happens when you pour a capful of bath oil into the water.

Most bath oils just float on top of the water in blobs and globs. Like chicken soup.

Softique® bath oil is different. It doesn't just float. It swirls through the water like a soft lush cloud.

Softique makes you softer and smoother all over.

Now, are you going to treat yourself like a woman? Or are you going to treat yourself like a noodle?



Softique is different.

Martell Regrets To Announce That Money Isn't Everything

It will get you almost anything in the world, including a bottle of Martell. But it can't give you a real taste for Martell. Unless you're one of those it's created for...the ones who scent the Next Move in drinking before it's even the Next Move. Does that sound like you? Try it!



A very special taste for people with very special tastes

COGNAC BRANDY 80 PROOF IMPORTED BY HEUBLEIN VINTNERS CO. NEW YORK

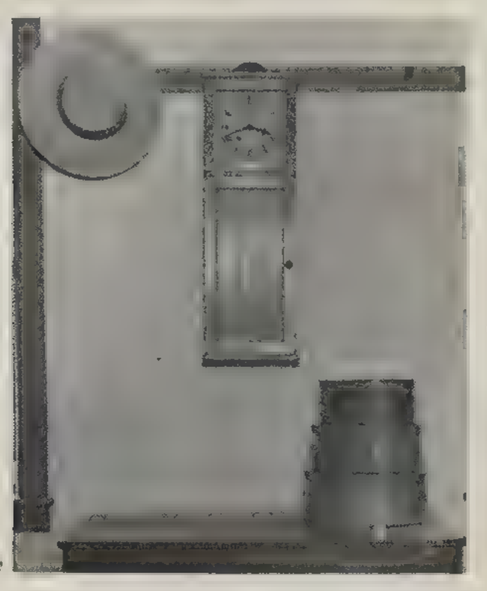
VOGUE'S DECORATING FINDS AND IDEAS FOR FASHIONS IN LIVING



2



3



4

Shaker Design... Americana News

Shaker design, expressing in light and defined line the Shaker belief in simplicity and directness, has become a unique American elegance. As the self-sustaining Shaker communities, models of peace, order, and quiet industry, flourished, their produce sold widely. A celibate group, their number declined, but their design influence grows. Now reproductions may be found at Altman's, New York. Here: the *look* as seen at Hancock Shaker Village, Mass. Founded in 1790, it is now a 1,000-acre restoration open from June to October 15.



1

5



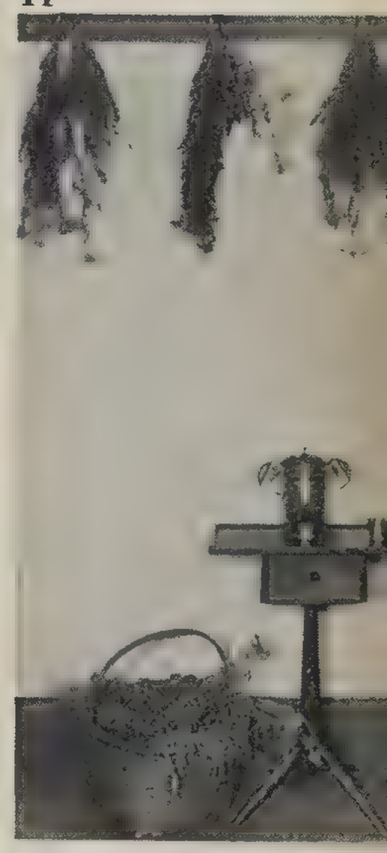


8



7

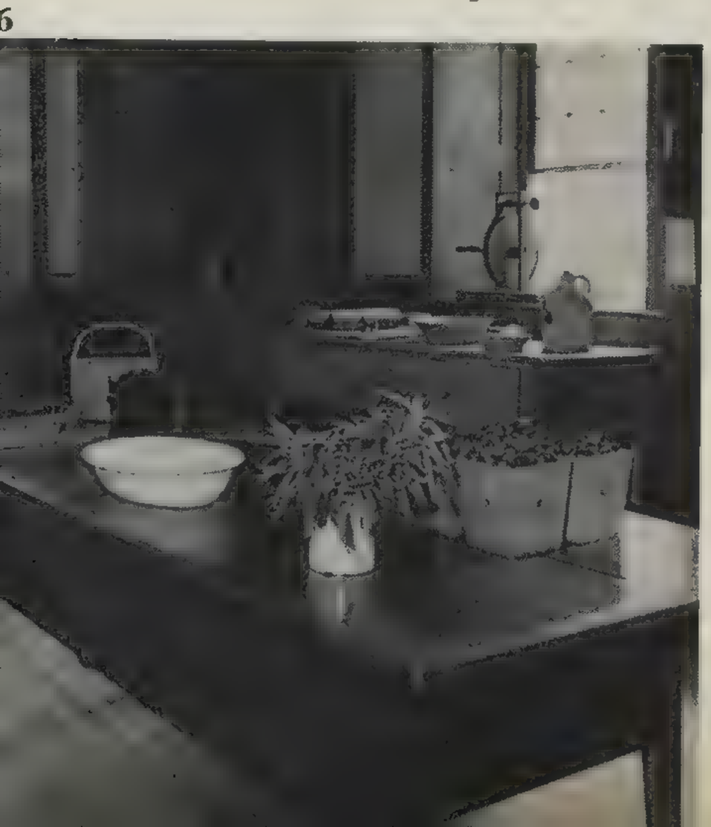
11

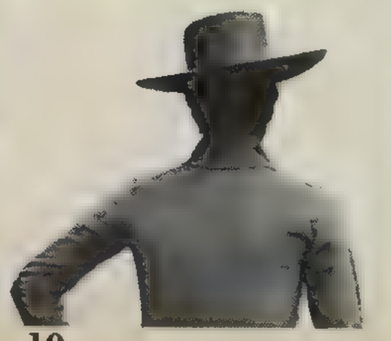


12

1. Unusual bentwood chair with woven webbing, small pine table and storage cabinet in the Director's own apartment. 2. Collectors' items . . . Shaker tinware. They invented flat brooms, clothespins, a metal pen nib, even a washing machine. 3. The Round Stone Barn, circa 1826, was the first, has since been widely copied. 4. Straw hat, pine clock hung on painted wood pegs on a moulding. Shakers hung things tidily around the room, even chairs. 5. Tree of Life: reproduction of inspirational drawing. 6. Where the Kitchen Sisters prepared the famous Shaker breads, dishes such as rosewater ice cream. 7. Typical Shaker chairs, drop-leaf table in Ministry dining room. 8 & 9. A double secretary-desk and a single one; the lower chair swivels. A marvellous iron stove—Shakers found them warmer than fireplaces. 10. Rakish straw hat adapted by Adolfo, a great look. 11. Herbs and pharmaceuticals are a Shaker fame. Here, tripod-based table, tin tisane warmer, a typical Shaker basket, herbs drying. 12. Oval bentwood boxes, made in the Elders' Shop. For further information write to Shaker Community Inc., Box 29, Pittsfield, Mass. 01201. Reproductions at Altman's.

6





10



9

DAVID MASSEY



My new perfume Collage *is everything beautiful*

Adele Simpson

Fashion Fragrances Ltd., 745 Fifth Ave., N.Y.C. 10022 A Division of Adele Simpson, Inc.

MEN IN VOGUE

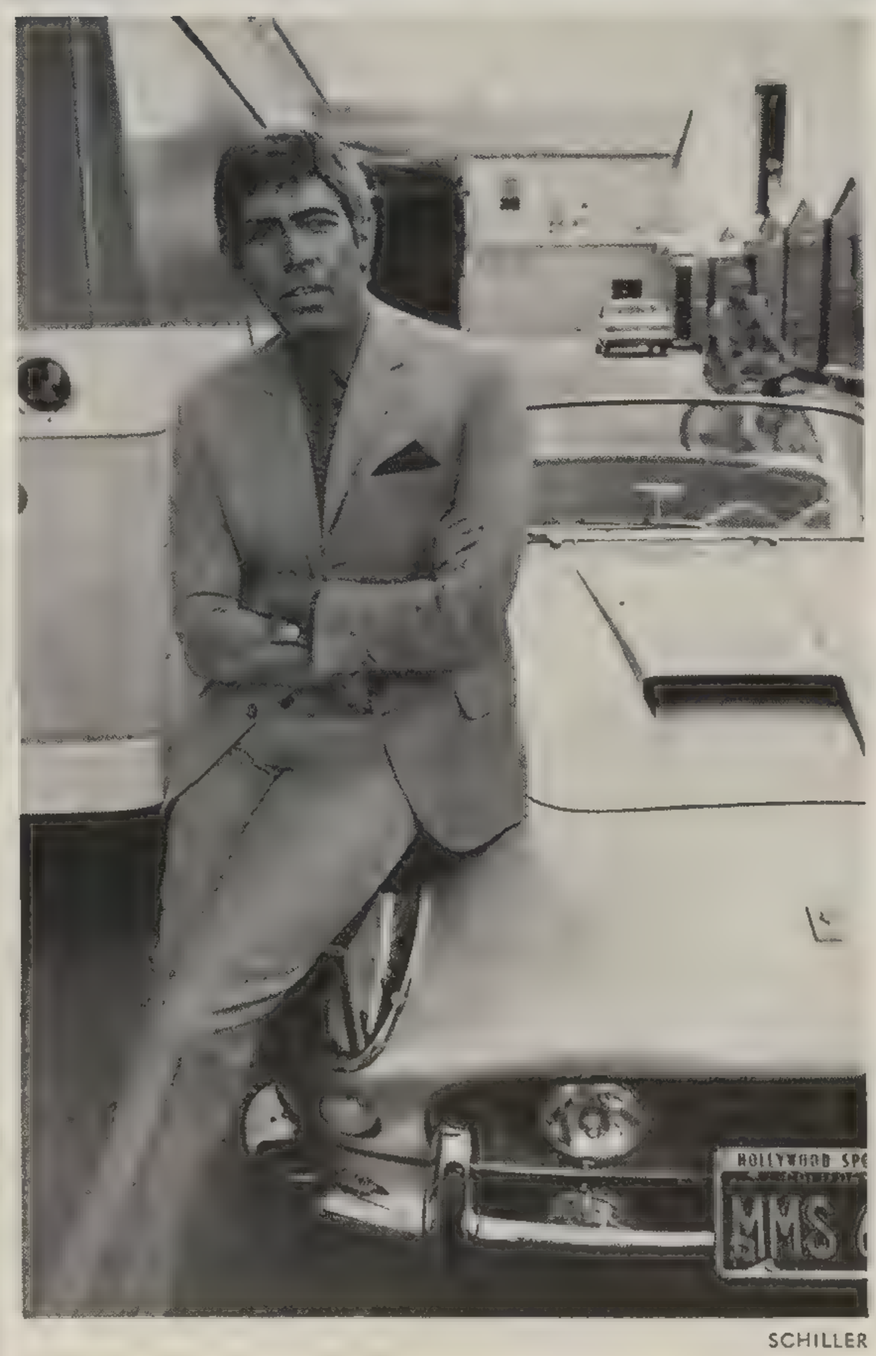
...NOTES, QUOTES, AND VOTES

James Coburn: Star of a new American stripe

The man in the silver Ferrari roaring off the Paramount lot is James Coburn. Behind the wraparound sunglasses is the man whose craggy good looks cause his leading ladies to call him "groovy" and "mysterious." He heads home (one of those huge stucco houses they used to build in Beverly Hills) to his wife, Beverly, and their two children. Once there, he unwinds in a beautiful and rather mystic session with his Japanese gongs. At 38, Coburn has tried everything from vegetarianism to Zen, yoga, and three-day fasts to sustain the driving energy and quicksilver mind that flash on the screen. Coburn's life-style is intense, yet controlled, very cool, very much of the moment. His clothes reflect this style. In sandy beiges and greys for the most part, they are made for him by the Hollywood tailor, De Chellis along a model worked out originally by the London tailor, Doug Hayward. Trousers are tailored to cling to his long narrow legs, fit closely but easily to the torso . . . colours are, in the main, light-to-medium beiges and greys. His great enthusiasm: "Work." The latest manifestation of it, out in theatres now: the hilariously funny *The President's Analyst* of which he is both star and co-producer. It's the first venture of his Panpiper Productions; given his drive, it won't be the only one for long.

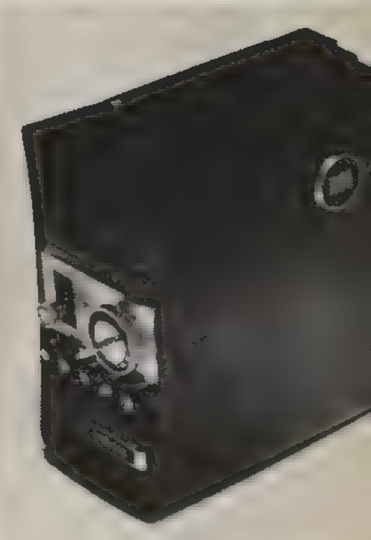






SCHILLER





Five-and-a-half pounds of

"The Late Show" wherever you go on the three-inch screen of America's smallest portable. It measures only six, by seven, by three-and-a-half inches, plays on batteries or AC adaptor. A carrying case is available. Picture and sound are great; so is the price: $160. Hammacher Schlemmer. The Minni 3 TV by Symphonic Radio. N. Y. C.



Super-Royal Lipsticks

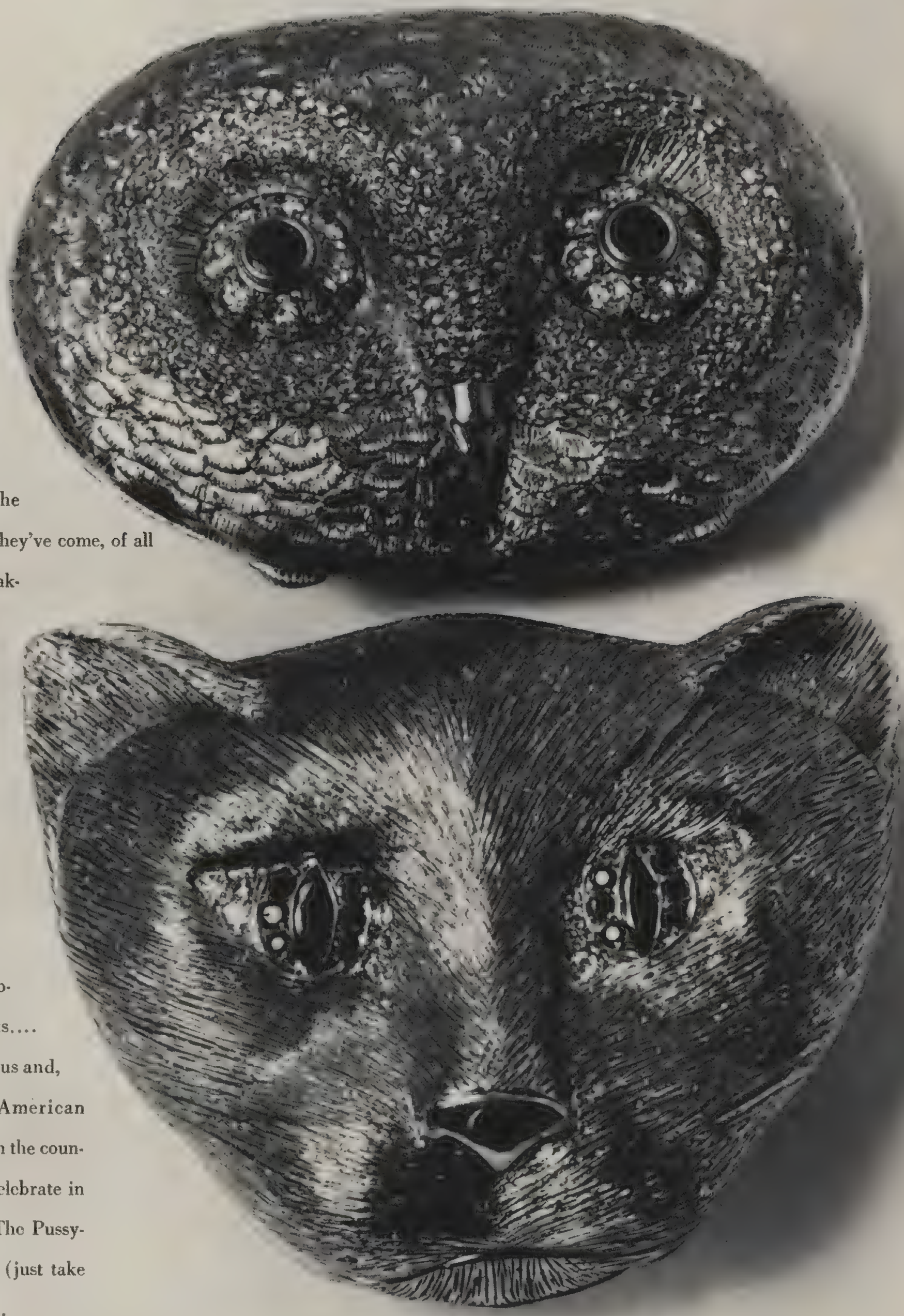
The world's most beautiful women wear them
...there must be a reason.

In lavish new cases...luscious new colors.

Germaine Monteil

FEBRUARY 1, 1968

VOGUE's eye view: the further adventures of the owl and the pussycat



"O lovely pussy... elegant fowl"—what a long luxurious way they've come from the land where the Bong-tree grows and the wood where the Piggy-wig stood. They've come, of all places, to Tiffany—and not for breakfast, but for powder and puff: these enchanting incarnations are compacts. Precious little creatures of 18-karat gold in bird and beast textures, gazing at the world in perpetuity through jewelled eyes—the owl's are emeralds with owlishly deep circles of diamonds; the pussycat (a Siamese, obviously) has sapphire eyes set in diamond slants....

Amusing, desirable, delicious and, like all good things in American fashion, available to every woman in the country—that's the feast of plenty we celebrate in this issue....As for The Owl and The Pussycat: both compacts are at Tiffany (just take some honey and plenty of money...).

PENN

AMERICAN SPRING COLLECTIONS REPORT

62 PAGES OF GREAT NEW LOOKS IN SHOPS ACROSS THE COUNTRY—READY TO WEAR NOW— READY TO NAME HERE, LOOK BY LOOK

1. THE MINI-WRAP COAT—wrapped and tied like a ten-year-old's bathrobe. Slight and slim as can be; that's it at right—sensational, yes?

2. THE LITTLE COAT AND THE LITTLE DRESS—smallest of the small. Small through the top, through the body. Wear—the shorter the better—with Greek-boy sandals or mid-calf socks.

3. THE TAILORED TOPCOAT OVER A ROMANTIC SHIRT—that is, a shirt with a stock or a high frilled throatband rising above the collar of the coat and lingerie touches spilling out of the coat-sleeves. The coat itself: a little one—or little at the top and widening out to a loose hem...in fantasy plaids—or deliciously pale.

4. THE ANYTHING-GOES COAT—this is the one in a good gutsy fabric that you wear—and wear and wear—day in, day out, rain or shine—a smasheroo this spring.

5. BELTS ON EVERYTHING, DAY AND NIGHT—Belts on topcoats. Belts on pullovers with matching pants. Belts on little one-piece day dresses, on two-piece dresses. Belts on long evening shirtdresses and long evening coats. Belts of leather, vinyl, cloth, jewels, and chain, chain, chain....Newest of all: the belted and buckled cropped glove for day.

6. THE SHAPED AND PATTERNED COAT—narrow to the waist, wide at the hem, simplicity itself—all the better to see the blistery, twistery fantasy brocade of brown and white.

7. THE BIG BOUNCY DIRNDL—the *most* dirndl in the *most* tartan—plus a cape to match.

8. THE SMALLEST SUIT—narrow short-sleeved jacket, short short skirt in a fantasy plaid—really mini-slim and no fooling.

9. THE SCHOOLGIRL DRESS—what a charmer this one is! The tiniest high-waisted top, the fullest skirt. All wonderfully fresh and pretty in white-collared white-barred navy, and worn under a tweed coat lined to match the dress.

10. THE PARED AND BELTED TWO-PIECE DRESS—greige knit with a proper jacket, pleated skirt—and not a smidge of bulk anywhere.

11. FANTASY EVENINGS—the Bird of Paradise dress in printed coq feathers...the Ondine dress—cage of pink fishnet scaled with sequins, trailing in uneven lengths over a short pink dress.

12. THE ROMANTIC LOOK FOR EVENING—long belted skirts and throatbanded shirtwaists crunchy with lace...the willowy, tallow-pale one-piece dress to the floor, held with soft ruffles at the throat and wrists...ruffles wafting around bared necklines—in long satin-sashed green organza; in sashed, short, scalloped pink lace...short transparent dresses in black, in white—ardent with lace and frills...and wide-brimmed hats to break your heart—heaped with flowers, streamers, coquetry.

13. THE GREEK-BOY LOOK—tendrilled hair, short blowy dresses, thong sandals to the knee—this romance will go on and on and on.

14. BLACK AT NIGHT WITH TOUCHES OF THIS AND THAT—white linen collar and cuffs on a long, belted, cut-cotton shirtdress; white-sparkle belt on black crêpe culottes...short black wool with diamanté chains across a naked back; long black gazar with a diamanté-edged three-cornered stole...black dresses with black-fire jewels.

15. WHITE TOUCHES HERE AND THERE—white lingerie touches on pale or darkling little dresses ...white belts on Greek-boy dresses and white Ganymede sandals...white mid-calf socks worn with a short turquoise knit dress and a cotton coat in fantasy plaid.



the mini-wrap coat to tie and wear *like a bathrobe*

Great look of the season: the little wrapped coat like a small boy's bathrobe—fresh as a shower. Marvellous in peanut-beige, piped with white braid. Shawl collar. A belt to tug and tie. Nothing could be easier, snappier. Don Simonelli for Modelia; Rochambeau double-faced wool gabardine, loomed in America. About $125. Saks Fifth Avenue; Wanamaker's, Phila.; Rich's; Neiman-Marcus. Stock by Doro, Old England watch, both: Saks Fifth Avenue. Latinas sandals. Coiffure by Alan of Kenneth.

PENN

The little dress and the little coat – narrow



narrow, pared down everywhere



this look is big — *nothing smaller anywhere*

Small and purple, left: narrow little shoulders; narrow little V-necked yoke—a narrow-bodied wool jersey dress with a short easy hem, and its own little Mao-collared coat in a purpled-plaid wool tweed. By Jacques Tiffeau for Tiffeau & Busch. Dress of Meyer-Goutille jersey. Coat and dress, available the end of February at Saks Fifth Avenue; Halle Bros.; Sakowitz. The little-sleeved, little wrapped coat, right: camel-coloured melton wrapped and tied like a dressing gown, the back falling free, over a tiny sleeveless white wool jersey cowled dress. By Jacques Tiffeau for Tiffeau & Busch. Coat in Warren of Stafford wool melton cloth loomed in America. Costume, end of February at Bloomingdale's; Wanamaker's, Phila.; Rich's; Joseph Magnin. Earrings by Monet. Both pages: sandals by Latinas; Alan of Kenneth coiffures.

Wear the little tailored coat over a romantic shirt



lingerie touches under topcoats — *news this season*

The little buff coat, cut like a shirt, left—narrow shirt-banded sleeves, high yoke, patch pockets, leather-threaded chain at the waist—and a dotty stock-tied shirt underneath, with ruffled cuffs. A wool mark coat by Originala; Anglo fabric. Ciner enamel rings. All: Lord & Taylor. Coat: Rich's; Neiman-Marcus; I. Magnin. Sarff-Zumpano shirt. House of Joy golden rings. The little blue coat, pockets all around, near right: two flapped pockets in front, two flapped pockets in back—on a small-shouldered coat that narrows through the waist, widens slightly at the hem, and flirts with a frilled throat-banded Edwardian shirt. Wool coat by Christian Dior-New York. At Bonwit Teller; Julius Garfinckel; Montaldo's. The ruffly white shirt by Adelaar. The little blue coat, seams curving close, far right: narrow narrow, nicked in at the waist, with narrow tabbed sleeves, a small rolled collar stocked with little ruffled stripes. Coat by Samuel Robert, of French River Mills wool loomed in America. At Bonwit Teller; Sakowitz. The shirt by Sarff-Zumpano. Marvella rings, at Bonwit Teller. Golden rings by House of Joy. Both pages: Maison de Fou earrings; Julianelli shoes. All at Lord & Taylor. All three snappy white felt bowlers by Adolfo. Stockings by Hudson.

PENN





Little pale coats, little plaid



PENN

coats... the wider coat

in fantasy plaid



tailors'
collars *stocked*
with silk or ruffles

The little double-faced coat, side-closed, opposite left: pale buff buttoned and belted in white leather—with the narrowest set-in sleeves. white shirt frothing at throat and wrists. By Originala; Anglo wool. Bonwit Teller; Julius Garfinckel; Gidding-Jenny; I. Magnin. Alice Stuart shirt. Hat to order: Bergdorf Goodman. Napier earrings. Ring, Sona The Golden One. Coiffure: Alan of Kenneth. The little windowpane coat, opposite right, in gilt-buttoned black-and-white wool plaid—biased above the belt, unbiased below, with big biased saddlebag pockets. By Seymour Fox: Anglo wool loomed in America. Bonwit Teller: Julius Garfinckel; Lou Lattimore; I. Magnin. Adolfo hat. Napier earrings. Emily Wetherby stock. Ciner rings. Shoes, this page: Charles Jourdan. The wider coat, in fantasy plaid, left: red-and-black-tracked white swinging out from narrow top to wide hem over a red silk stock-tied shirt, matching plaid skirt. By Geoffrey Beene. Lesur wool. At Bonwit Teller; L. S. Ayres; Neiman-Marcus; Amelia Gray. Adolfo hat. Cadoro earrings. Julianelli shoes. Coiffures here and opposite right: Suga of Kenneth. Both pages: Hudson stockings.

anything-goes coats... wet and wild for the

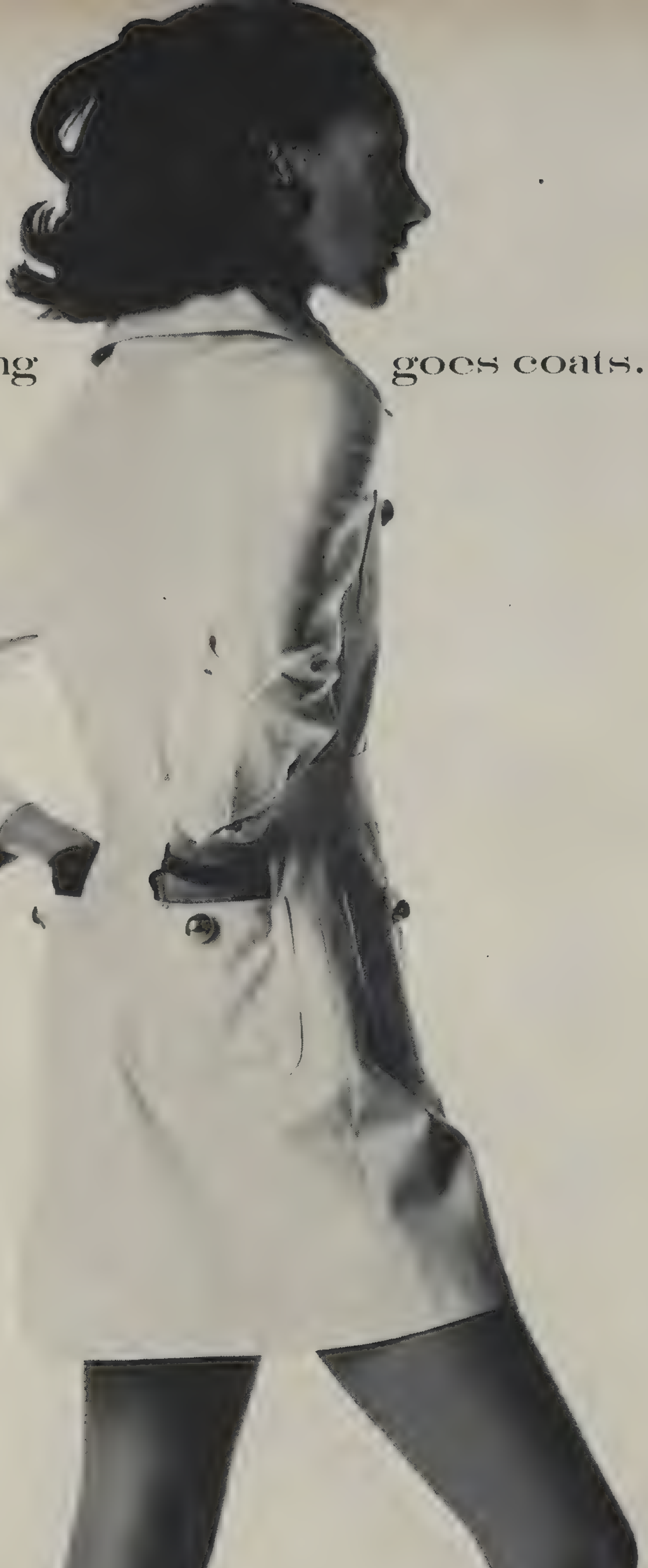
rain, the park, and other things



always in action *rain or shine*

Wet chic, left, with the free-swinging back yokes of cops' raincoats.... A tent-shaped blue coat with stand-up collar, raglan sleeves, white stitching. About $70 at Lord & Taylor; Hudson's; Neiman-Marcus. Red rainsuit with long jacket, high collar, straight pants. About $90 at Miss Bergdorf of Bergdorf Goodman; Julius Garfinckel; Hudson's. Both by Aquanala, of water-repellent Dacron and cotton by Galey & Lord. Kickerino boots. Coiffures: Ara Gallant. Sturdy-stuff coat, right, great-looking wet or dry —khaki-coloured Avril and cotton poplin with raglan shoulders, belted waist and sleeves, deep flapped pockets. By Kasper for Joan Leslie, with matching skirt and striped silk shirt; about $185. At Lord & Taylor; Jacobson's, Michigan; Dayton's; Neiman-Marcus. Watch by Dynasty, at Bloomingdale's. Hermès white stock, at Bonwit Teller. Sturdy-stuff watch strap by Abbe Creations. Coiffure by Alan of Kenneth.

anything goes coats... pale, belted, plenty



cotton looks with *low slung belts*

Mini-coat of beige, left, snapped with a low belt over pockets galore—all around front and back, with brass buttons. Up front, a heavy brass zipper, two high pockets. Shirty cuffs. By Don Simonelli for Modelia, of Avril and cotton (Haven fabric). About $90 at Saks Fifth Avenue, New York; Hutzler's; Neiman-Marcus. Napier earrings. Lady Exeter socks. The cotton coat, right, with epaulettes moved down below small raglan shoulders, more epaulette tabs at the low belt and pockets. Ivory cotton with a high ring collar, brass buttons. Not shown: a tobacco silk stock-necked shirt, a coat-matching skirt. All by Teal Traina; Pomezia cotton. At Lord & Taylor; Gidding-Jenny; Sakowitz. Grandoe gloves. Lady Exeter socks. Coiffures, Alan of Kenneth.

of pockets and brass



PENN

Belts on little coats – belts all around or belts in



The little back-belted coat, far left, with high-set, narrow sleeves, epaulettes, and a neat turn of collar—in white-pale wool buttoned up high in brass. A wool mark coat by Trigère. With its own navy jersey dress (not shown), at Bergdorf Goodman; Marshall Field; Montaldo's. Cadoro earrings. Handstrap by Maxine Clement for Maximillia. Dark-brown checkered stockings by Phoenix. The dark-brown shoes by Julianelli. The waist is held, the hem is wide, above—camel wool fleece polished up with brass buckle and buttons, and showing a fizz of white ruffled shirt at the collar and wrists. Coat by Samuel Robert. At Saks Fifth Avenue. Earrings by Monet. Shirt by Adelaar. Brown tights: Givenchy by Chadbourn Gotham. Fiorentina brown kid shoes, at Henri Bendel. Side-closed coat belted all around, right—greige worsted closing with a gentle curve on one side. By Frank Gallant; Anglo worsted. (We added the belt). About $250. At Bergdorf Goodman; Hutzler's; L. S. Ayres; Frederick & Nelson. Mimi di N earrings. Ruffled shirt by Adelaar. Calderon belt. Coiffures both pages: Ara Gallant; Leon Buchheit hairpieces.

back, with gleaming buckles and buttons



pale
colours *worn*
with dark legs.

The belted jersey



coat with a touch of the

PENN

trench... the belted pants turnout



with saddlebag pockets

bravo the belt *and hurrah what it's belting*

The belted jersey coat, left, in white, like a toned-down trench coat—double-breasted, belted, with a wide notched collar, tiny high-set sleeves, and flap-slash pockets...small everywhere. A wool mark coat by Shannon Rodgers for Jerry Silverman, of Duplex wool jersey. With its own navy dress, about $200. At Miss Bergdorf of Bergdorf Goodman; Rich's; Joseph Horne; Hudson's; I. Magnin. Vendôme earrings. Latinas sandals: I. Magnin. Hairpieces by Fashion Tress. New look for the pants turnout, right: a top that's a tunic to wear over its own plumb-line pants...or a mini-skirt...or tights. Funnel-collared, side-slit, welted and belted, with nifty saddlebag pockets —in fresh lettuce-green gabardine. By Samuel Robert, of French River Mills wool gabardine. About $250. Saks Fifth Avenue; Harzfeld's; Sakowitz. Cobbler's shoes. Both pages: handstraps by Maxine Clement for Maximilia, to order: Henri Bendel. Coiffures by Ara Gallant.

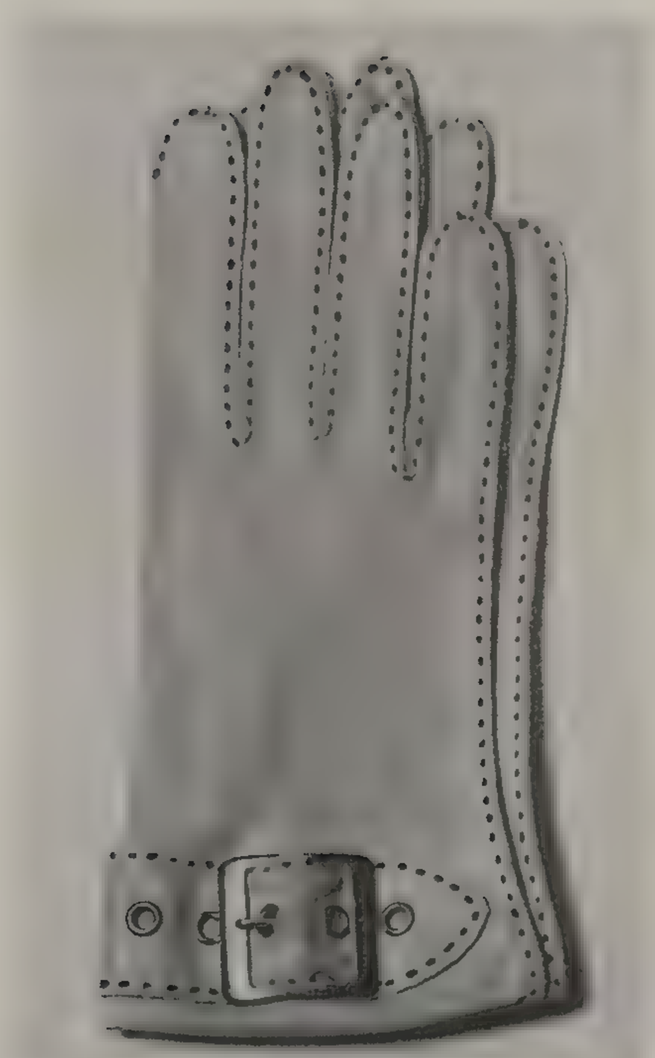
Belts on pocketed little day dresses...



belled golden chains *crush of shiny black*

The many-pocketed dress, belted in chains, left: navy wool gabardine squared off at the neck, pocketed everywhere—flapped and gilt-buttoned high and low. By Charles Cooper. About $110. Saks Fifth Avenue; Nan Duskin; Halle Bros.; Frederick & Nelson. Rings by Marvella, House of Joy. Accessocraft chain belts: Saks Fifth Avenue. Bells of Sarna bell. Navy knee socks by Berkshire. Shoes by Palizzio. Coiffure by Alan of Kenneth. The side-buttoned dress, belted in shiny black, right: black gleaming on oyster jersey with a squared neckline, little sleeves, and flapped hip-pockets. By Jacques Tiffeau for Tiffeau & Busch, of Meyer-Goutille wool jersey. About $200. At Lord & Taylor; Woodward & Lothrop; Joseph Horne; I. Magnin. Sandals by Latinas: I. Magnin. Coiffure: Ara Gallant; Fashion Tress hairpieces. Belted and gilt-buckled: the little chopped glove—camel cotton stitched all around fingers and belt in black. By Crescendoe-Superb. At Lord & Taylor.

belts on little chopped gloves



The little shaped coat and the bouncy dirndl fling of pattern *fling of tartan*



PENN

The little shaped coat, left, in brocaded brown and white, holding close through the top over a ruffle-rimmed white shirt, widening at the hem. By Belle Saunders for Abe Schrader, of Celanese acetate, cotton, and nylon brocade (Jeri Silk fabric). With its own sleeveless brown dress (not shown), about $190. At Lord & Taylor; Chas. A. Stevens; Harzfeld's; Joseph Magnin. Earrings by K.J.L. Shirt by Alice Stuart. Givenchy by Chadbourn Gotham tights. Fiorentina shoes, at Henri Bendel. The big bouncy dirndl, a Highland fling of tartan, right: leather-edged cape and dirndl bounce in a blow-up tartan of tan-navy-and-white wool with a beige wool jersey turtleneck underneath, lots of dash all over. By Bonnie Cashin for Philip Sills. Lord & Taylor; Hutzler's; Higbee; Neiman-Marcus. Cadoro earrings. Handstraps by Maxine Clement for Maximilia. Bonnie Doon knee socks. Hush Puppies shoes. Pale-pink lipstick, shade called Candy Opal—True Frostiques: Merle Norman. Coiffures: Ara Gallant; Tovar-Tresses Dynel hairpieces.

with a toss of cape



The smallest suit... the schoolgirl



dress, checks under
tweed... the pared
and belted
two-piece dress



The smallest suit, opposite page, left: narrow, short-sleeved jacket dashed over the hipbone and a smidge of skirt—a little bit of all right in yellow-navy-olive-plaided tweed. By Jacques Tiffeau for Tiffeau & Busch, of Linton tweed. At Lord & Taylor; Swanson's; Gus Mayer. Tights by Mary Quant for Bonnie Doon. The shoes by Golo. Earrings by Marvella. Rings by Ciner. Coiffure by Alan of Kenneth.
The schoolgirl dress, opposite right, top of the class with a small high bodice throatbanded in white piqué—fresh navy-and-white checks under a navy-and-white tweed coat like an extended cardigan. Small all the way. By George Halley; Orceyre wool. Bonwit Teller; Nan Duskin; Montaldo's. Hudson stockings. Trifari earrings. Coiffure: Ara Gallant; Fashion Tress hairpieces.
The two-piece knit dress, left: Mao-collared, buttoned and belted in white leather, pared down—and just great. Buff-grey knitted wool, by Kimberly. About $100. At Saks Fifth Avenue; Rich's; Halle Bros.; Neiman-Marcus. Napier earrings; watch by Sig Prager for Schiaparelli: Saks Fifth Avenue. Archer-Nuweave knee socks. Shoes by Hush Puppies. Coiffure: Suga of Kenneth.

great little days — *three ways to find your spring*

PENN

evenings with belts... glittering on a yellow crêpe



brilliance that centres on a narrow waist *a wide belt*

Collarless shirtdress, left: buttons down the front, gleam at the waist and wrists —a wide belt and cuffs of tinsel-gold. By Malcolm Starr, of Avisco acetate and rayon crêpe (Bloomsburg fabric). About $225. At Miss Bergdorf of Bergdorf Goodman; Jordan Marsh, Florida; Gidding-Jenny; Hudson's; I. Magnin. The earrings by K.J.L. Jewelled dog-collar by Trifari. Golden glitter tights by Bewitching at Bergdorf Goodman. Grand-entrance coat, right, of printed silk in a mad, marvellous design of brilliant flower petals in slashing stripes. Belted high with a rhinestone buckle, worn over a dress of the same fabric. By Gustave Tassell, of Staron fabric. At Bonwit Teller; Nan Duskin; Rich's; I. Magnin. The flower earrings by James Douglas Goodson. Red satin pumps by Evins. Both coiffures: Alan of Kenneth.

PENN

shirtdress, shaping a wild-flower coat



fantasy for evening – printed feathers, scales

of glitter, trailing auras of gauze

Coq feathers, left, appliquéd on silk chiffon, then flower-printed in pale reds and blues—a fascinating idea, a spectacular evening dress with a heavenly trail of a silk chiffon coat in the same print. By George Halley, of Brossin de Méré fabric. At Saks Fifth Avenue; Nan Duskin; Sakowitz. Trifari necklace. Coiffure by Suga of Kenneth. Ondine influence, right—pink fishnet lace with mermaid scales of sequins, a dress with high neck and sleeves, a long trail at the back. By Richard Tam. At Sara Fredericks; Neiman-Marcus; I. Magnin; Carol & Mary, Honolulu. Jack Gilbert earrings. Albert Weiss necklace. Rings by K. J. L., Hattie Carnegie, Hobé. Tights by Bewitching. Golo shoes. Coiffure: Alan of Kenneth.

PENN

bird of paradise, *jewels of the sea*

The romantic evening look is the look of the year



ruffled shirtwaists with belts,
long skirts; ivory crepe
laced with ruffles



heroines enter *on a wave of nostalgia*

White lace ruffles, left, frilling up to the throat, down to the wrists, making sensational shirtwaists worn over heavy-striped silk. By Sarmi, of Orceyre silk-and-cotton taffeta. Red and white: Bergdorf Goodman; Sakowitz; I. Magnin. Hattie Carnegie earrings. Calderon belt. Brown and white: Bonwit Teller; Sakowitz; I. Magnin. Trifari necklace. Delicious foam of lace ruffles, right, on a long dress of ivory silk crêpe with a low belt, a skirt cut to a soft A-shape. Suitable for framing, with the marvellous flowering hat. Dress: Christian Dior-New York. Saks Fifth Avenue; Gidding-Jenny; Harzfeld's; Neiman-Marcus. Hat, to order at Bergdorf Goodman. Coiffures: Suga of Kenneth.

Romantic evenings... portrait of ruffles



in long bottle-green
organza, short pink
lace – picture hats



Deep dark green, left, in shadowy silk organza with a low rounded neck, elbow sleeves, all frothing with ruffles. The skirt, long and gauzy. By Miss Branell; about $215. At Henri Bendel; Hutzler's; Halle Bros.; Harzfeld's. Rings by Robert Originals; Jack Gilbert; Jane Bolles. Coiffure by Alan of Kenneth. Naked-pink lace, right, for a soft-hearted shirtdress with ruffled collar dipping low, ruffled sleeves. Ruffles and hem, all scalloped. Bow-tied sash of shiny pink satin. By Mollie Parnis. At Saks Fifth Avenue; G. Fox; Halle Bros.; Neiman-Marcus. Richelieu necklace. Marvella ring. Ara Gallant coiffure. Horticultural hat with both, to order: Bergdorf Goodman.

PENN

the
sentiment
is clear for
evenings *fraught*
with enchantment....

Romantic evenings... bands of ruffled black lace.

A fizz of ruffly black lace, below, banding the high throat, the small waist, the wide hem, and the sleeves of a dress that's black organza everywhere else. By Sarmi, of MacCarthy lace. At Bergdorf Goodman; Montaldo's; I. Magnin. Earrings by Jack Gilbert. Apex Art necklace. K. J. L. rings. Coiffure by Ara Gallant; Leon Buchheit hairpieces. Shirtdress for angels, right, white organza with a navy velvet ribbon sash and dense pouſs of ruffles around the throat and wrists, down the front, forming the entire skirt. By Donald Brooks, of silk and rayon organza. At Bonwit Teller; Sakowitz; Amelia Gray. Hat, to order: Bergdorf Goodman. Hudson stockings. Coiffure: Suga of Kenneth.



short and delicious *black and white*

PENN

a frill-packed white shirtdress



greek-boy looks to wear with Ganymede



sandals and the most romantic hair



very bared,
very blowy *two delicious*
little Greek-boy dresses

Ripples of chocolate brown, left, held just under the bosom with a narrow sash...legs wrapped to the knee in soft white leather sandals. Dress by Adri of rayon; Crown fabric. About $70. At Lord & Taylor; Rich's; Joseph Magnin. Earrings at Sona The Golden One. El Greco sandals. Empire-waisted navy wool, above: lots of bareness on top, a bit of skirt —then longer dirndl panels falling from a high wide belt. Malcolm Starr; Ordelaine wool. About $125. Miss Bergdorf of Bergdorf Goodman; Wanamaker's, Phila.; Sakowitz. Armlets: Sona The Golden One. Silvery sandals shining to the knee, by El Greco. Ara Gallant coiffures with, at left, Fashion Tress hairpieces; here, Leon Buchheit hairpieces.

black at night—with touches of sparkling white



nothing like clean white *to*

make black sparkle

White linen at the neck, left, white linen at the wrists, white linen tabbing the front—the romantic shirtdress, all float and black-on-black transparency patterned like damask, with a wide leather belt and dozens of licorice-black buttons. Chuck Howard of Townley; of nylon and cotton (Herbert Meyer fabric). Bloomingdale's; Nan Duskin; Marshall Field; Harzfeld's. Earrings by Schreiner. Van Rouge necklace: to order at Henri Bendel. I. S. shoes designed by Joan Stoyanoff. Ara Gallant coiffure. Hairpieces by Leon Buchheit.

White-sparkle belt, black crêpe pyjamas, right: marvellous way to turn out for dinner, yours or someone else's—high-throated shirt with full tightly cuffed sleeves, culottes flaring at the hem, white-flash of sparklers in between. Donald Brooks; Onondaga silk crêpe. Saks Fifth Avenue; Rich's; Harzfeld's; Neiman-Marcus. Earrings: Robert Originals. Rings: Marvella, Richelieu. Calderon belt added (the pyjamas come with a white crêpe belt). Evins shoes: to order, I. Miller. The coiffure by Ara Gallant.



Black at night– with touches



PENN

of brilliants

nothing like a little dazzle *with lots of skin showing*

Diamanté chains over bareness, left: lots of skin showing in a delicious little fling of black crêpe with a pleat flaring out from the small of the back; in front, a low V then a spring of fullness just under the bosom. Short dress by Bill Blass for Maurice Rentner. Couleur silk crêpe. At Saks Fifth Avenue; Rich's; Gidding-Jenny; Neiman-Marcus. Black and diamanté earrings by Charles Elkaim. Three-cornered stole edged in brilliants, right, worn over a dress of matching black gazar, plunged into V's at the top, with a skirt like flower petals—floating out to a wide scalloped hem cut up in front to show a long glimpse of leg. By Adele Simpson; of Abraham silk gazar. The earrings: Sheldena. Both: Bergdorf Goodman. Dress, also at Bramson; Harzfeld's; Frost Bros. Black pumps by Evins. Coiffures, both pages: Alan of Kenneth.



black at night—with touches of jewels

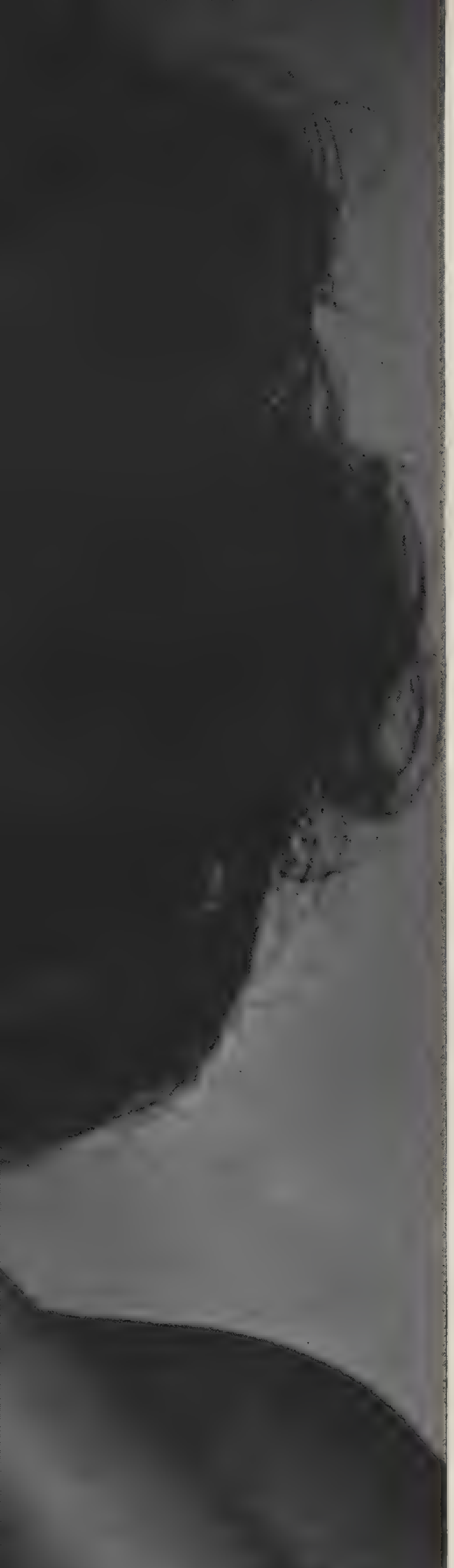


nothing like sparklers *to make black flash*

One shoulder bared, opposite page, on a long column of black crêpe...and a dog collar of pink jewels and brilliants on a long columnar throat. Dinner dress by Nat Kaplan of Celanese acetate and rayon (Onondaga fabric). About $185. At Bloomingdale's; Joseph Horne; Lou Lattimore; I. Magnin. Earrings: Jack Gilbert. Jewelled collar: Albert Weiss. Kenneth coiffure. The sparklers, opposite—three variations on a Maltese cross: far left, spokes of brilliants and big bogus pearls radiating from purple and emerald-green stones. By Mimi di N....From K.J.L.: lots of little brilliants, top, warmed up with golden lanes; below, green pears swinging from chunky emerald-green stones and brilliants. All the pins are from Bonwit Teller. The dhoti dress, right, in black matte silk jersey with a high, crushy turtleneck and a dhoti-panel pulled between the legs and tucked up at the waist. By Rudi Gernreich. About $185. At Saks Fifth Avenue; Nan Duskin; Neiman-Marcus. Eisenberg earrings. Tasselled diamanté chains wound through the hair, by Calderon. Around one ankle: K.J.L.'s diamanté serpent bracelet. Chain belt and bracelet: Saks Fifth Avenue. Coiffure: Ara Gallant.

PENN





PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The advance boys beating up the votes for the early primaries. . . . President de Gaulle's obsessive apprehension of this country's power and his open attempts to check it by setting up irreversible situations. . . . Rex Harrison who, as the Dr. in the movie *Doctor Dolittle,* played the charming Rex Harrison, which, under the tiresome circumstances, was the best thing to do.

PEOPLE ARE TALKING ABOUT . . . "The funky Broadway," a clunky dance that moves like the Shingaling, but more sideways than back and forth. . . . Carol White, a young blistering girl, blond, long-legged, and talented in the English movie *Poor Cow,* which is part sordid realism, part television technique done handsomely, and partly a holiday for weepers.

PEOPLE ARE TALKING ABOUT . . . The fascinations of the engravings and the facts in the three-volume replica of the *Encyclopaedia Britannica* in its first Edinburgh edition, 1768, republished now to celebrate the Britannica's bicentennial; a fool is explained as "a perfon who makes falfe conclufions from right principles; whereas a madman . . . draws right conclufions from wrong principles." . . . The chunky sense of Eric Rhode's criticism of the movie *Camelot* in the BBC's *The Listener:* "It's a kindly, gentle film that should offend no one but children, who will be indignant at its lack of imagination and violence."

PEOPLE ARE TALKING ABOUT . . . The film of Albert Camus's novel *The Stranger,* by turn comic, touching, pathetic, or yawning, but above all a careful, moody excursion by Marcello Mastroianni into the no-man's-land one man has made of his mind; this excursion directed by Luchino Visconti and photographed in Algeria in the singularly filtered, burning colour that Visconti hoards. . . . In London, *The English,* written by David Frost and Antony Jay, who act like superior sociologists from Samoa pistol-whipping the curious beliefs of the English, citing, for example, the College of Arms which once told a woman anxious about protocol for her dinner party: "The Aga Khan is held to be a descendant of God. . . . An English Duke takes precedence."

GRACE BUMBRY, OPERATIC SPEEDSTER. A dramatic prima donna, with sloe eyes, who loves fast cars, Grace Bumbry, a young mezzo-soprano with a voice like aged burgundy, believes "as life is dangerous, you might as well live it to the hilt." Living it to the operatic hilt, this season she cut two passionate musical profiles—as Carmen in Jean-Louis Barrault's fussy new staging at the Metropolitan Opera in New York; as Amneris in Franco Zeffirelli's new staging of *Aïda* at Covent Garden in London. In *Carmen,* she shows off her thin ankles, narrow waist, beautiful legs, and her strong voice which sometimes sounds marvellously like a solo-duet. During the first-act fight she could be the lightweight champion if kicking an opponent were all; what she does best is to hold the stage against all comers. Born in St. Louis, she studied with Lotte Lehmann in California and won the Marian Anderson Scholarship and John Hay Whitney Award, later went on to become fully lashed to European fame before her first American performances in 1963. As superbly schooled in German *Lieder* as in the French and Italian operatic literature, she speaks German with her husband, Andreas Jaeckel, a German lyric tenor now *the* Bumbry impresario. Between tours, they live in a contemporary house overlooking Lake Lugano, with an indoor-outdoor swimming pool and a stable of fast cars: a Mercedes 190 SL, a Jaguar 4.2 E, a persimmon-orange Lamborghini. Both love racing, clock each other at courses in the Lamborghini. "I've driven it hundreds of kilometres an hour," said Miss Bumbry who plans to train for a Monte Carlo meet. "That makes my impresario nervous." But both her impresario and her Lamborghini go with her—everywhere.

THE NEW BOSTON SOUND AND THE ROCK SCHOLARS

By Richard Goldstein

All citadel and no soul, Boston is a peculiar place for a rock renaissance. It closes down at midnight on Saturday, and stays shut through the Sabbath (with a capital S). Its two major discothèques, the Psychedelic Supermarket and The Boston Tea Party, attract a lumpen, if florid, crowd. The Yankees, the collegiates, and the drop-outs groove elsewhere. Musicians (those who survive the hassle of walking the neo-Colonial streets with long hair) have two alternatives to the dole. They can work the city's rock bars, where the music consists of pop clichés such as "Louie, Louie" (a rock equivalent of "Melancholy Baby"). Or they can play the campus circuit, which usually means fraternity parties.

Here, the repertory is a bit more flexible, but the weekend smoker crowds are as interested in progressive rock as they are in next week's exams. For many of Boston's best musicians, the mere sight of a campus conjures up associative aromas of beer and after-shave, the legacy of having worked fraternities too long.

So, even though its metropolitan area contains one of America's greatest concentrations of college students, Boston has never felt any more than the backwash of the rock revolution. But who would have thought two years ago that San Francisco could spin an underground to revitalize American pop music? Why all those groovy musicians settled on Haight Street and how they grew into genuine superstars is something the record executives have been trying to determine ever since.

Spurred by that brand of publicized rumour known in the industry as "hype," company scouts have been crisscrossing the nation in search of this year's San Francisco and next year's sound. Last month, they discovered Toronto, Canada. Last week, it was Grand Rapids, Michigan. Now, it is Boston. Rationale flies fast and thick: Traditional seat of culture . . . centre of the folk revival . . Joan Baez slept here . . . something must be happening . . . something *must!*

On that assumption, fledgling Boston groups have been signed, sealed, and delivered like birthday Candygrams. With early-bird élan, MGM Records captured four bands: The Beacon Street Union, Phluph, The Ultimate Spinach, and Orpheus. Decca has a combo called The Improper Bostonians. Atlantic recently signed Bo Grumpus and The Apple Pie Motherhood Band (formerly The Sa-





cred Mushrooms and, before that, C.C. and The Chasers). ABC Records has Eden's Children. Elektra Records has Earth Opera. And a posse of local talent with such names as The Bagatelle, Butter, and The Grass Menagerie are bargaining collectively for the right to record.

Further underground, and temporarily safe from being uprooted, are The Bead Game, The Central Park Zoo, and The Street Choir. But even these musicians know that the record industry has selected Boston to be the Florence of American rock. "Sometimes," explained a public-relations man, "you can make something happen by pushing hard enough," and the push is definitely on. With no more evidence than a deskful of contracts and a bundle of records for release this year, the word is out: Boston is "in."

Alan Lorber is a New York record producer. He works 216 miles from Boston. That distance might explain his con- (Continued on page 214)

The Street Choir, *left*, is the fusion group of the Boston scene—the whole underground-overground-hippie-ivy image rolled into one bunch of driving, day-in, day-out, gut-rock musicians with a bundle of academic bona fides. Michael Tschudin, organist and pianist (in bangs, spectacles, and sheepskin) was graduated from Harvard in '66, and wrote the music for the Hasty Pudding show that year, pumped classical organ with E. Power Biggs, studied piano with Rudolf Serkin, did graduate work in New York University's theatre program. Jay Rubero (foreground) left Boston University to drum for the Choir. John Hillman (third man up), out of Suffolk University, is lead guitarist and discoverer of Peter Ivers (standing, left), Harvard '68, demon harmonicist . . . that event —almost too nicely-nicely to suit the Choir's elaborate cool—took place underground, at a Boston subway stop empty of everything except Ivers blowing a mean midnight blues and Hillman in rapt earshot. Gilbert Moses (floored here —but forget it) is group leader, lead singer, group writer, and, at twenty-five, group father-figure. In 1963, he quit Oberlin College to become editor of the *Mississippi Free Press* in Jackson; left there to co-found the Free Southern Theatre, a troupe of dedicated barnstormers of which he was Artistic Director and resident playwright (his one-act play *Roots* was done recently on national television); left the Theatre for a drama scholarship to N.Y.U.'s School of the Arts, met Michael Tschudin, and slammed into music: "That's how you get to people today. And that's what we want—instant contact, quick response. We want to wake them up to what's happening, and wake them up fast." They do.

JACK ROBINSON



THE SOFT MACHINES OF CLAES OLDENBURG

BY DAVID SYLVESTER

I was brought a cup of tea in bed one morning which was the nastiest cup of tea I had ever tasted until I realized it was coffee (good coffee). My taste buds were on edge for hours after. All such denials of expectation give an unpleasant jolt to the nervous system—the surface that's surprisingly sticky or shiny, the heavy-looking object that is weightless when picked up—but there is one which is peculiarly traumatic. A clown hands his mate an object which seems firm and hard; trustingly accepted, it suddenly sags and droops. Ugh. It is far more upsetting than any soft-looking object which when kicked turns out to be brutally hard: Its connotations are more humiliating.

Slackness, besides repelling, provokes moral opprobrium, spells weakness of will, absence of energy. Attributes of art deemed to be desirable correspond to approved moral attributes: Art is asked to be, for example, pure, strong, disciplined, generous. So form, in sculpture especially, is supposed to seem taut and muscular. No two sculptors of the same generation could be more different than Moore and Giacometti, yet this they have in common: Moore's stated ideal of form is "pent-up energy," Giacometti's, "contained violence." From ancient Egypt to the Romanesque, the African to Michelangelo, the Parthenon to Brancusi, sculpture offers a tumescent presence. Except for bad sculpture. Claes Oldenburg, therefore, is arguably among the most revolutionary artists of all time, in that his sculpture glories in a detumescent presence—doesn't only *seem* soft, it *is* soft.

"I did study tradition as much as I could in my way but I reached a point finally where I relied on my own experience, and this experience had a lot to do with my sense of myself as a physical object, and I felt that it was natural for a sculptor or painter to create a body image of himself. I find when I'm written up in papers, people very often compare my work to myself. I suppose they're (Continued on page 209)

CLAES OLDENBURG, a major American artist of his generation, a master at soft, outsized objects, is an idiosyncratic artist but not an eccentric one, who lives and works in an enormous studio in New York City. An American, born in Sweden in 1929, he later spent four fruitless years at Yale College, moved to New York in 1956. In 1961, Oldenburg, big, slow, semi-bald, with a smile like a slice of peach, opened his narrow street front "Store" in which he had made or altered all the objects: a toy ray gun for $34.99, a tinted postcard for $39.98, plaster food. All the objects in that fantastic, super-real clutter were eventually sold at pretty low prices for an Oldenburg considering that the soft drum set, shown on page 168, was sold recently by the Sidney Janis Gallery for about $12,000. In fact, Oldenburgs are in many private collections and in a dozen or so museums. Every day Oldenburg writes several pages of his diary, begun in 1956, pastes into it sketches, clippings, opinions. Invaluable documents, the diaries are now on microfilm in the Archives of American Art. He would like to be "an urban Thoreau." His next major project will be a full-sized, droopy black 1937 Air Flow Chrysler for exhibition next December at The Museum of Modern Art. *Left,* Oldenburg with his wife Pat, working on "The Soft Swedish Light Switch." *Right,* Oldenburg, shaving.

LORD SNOWDON



CLAES OLDENBURG:
"GIANT SOFT DRUM SET," 1967

"RAINBOW, SQUEEZABLE LEGS," 1967 *Opposite*


LORD SNOWDON



IMMEDIATE PROSPECT IN THE U.S.A.: HAIR SOBERING UP

American head: smaller. American hair: gleaming with health, neatening, sobering up. Smart women are dealing now with a change in silhouette that requires a more serious head. If it's short hair, short enough to be crisp, nothing waggling in the breeze. If it's long hair, smooth and disciplined. . . . The wild and abandoned is still here, but it's an occasional piece, a once-in-a-while matter. We talk of the stalwart day-by-day head. . . . Below and on the next page, Alexandre talks of same, puts it in a perspective accumulated during one of his lightning trips to the U.S. In New York recently, Vogue caught this fascinating fellow, the hair maestro of Paris, grounded him long enough to hear the following. . . .

"Man's charm is his teeth. For women it is hair. A woman establishes her personality with her hair and her head. In her life she has two important things to watch—her hair and her diet. A woman who puts on weight and whose hair is terrible is a destroyed woman. . . ."

"I like the head perched on top of the body to be very small. . . . A swanlike neck is an asset. I find that women do not pull enough on their necks. A head should always rise out of the body, as far away from the shoulders as it can. . . ."

"Long or short, there must be real substance to hair. We want to fight against stringy ends and too straight hairpieces. Hairpieces should be soft, caressing, more natural. The secret and the beauty of a postiche now is its invisibility. When we first used hairpieces in Paris, we had to teach that with hairpieces a woman could make her life easier. A woman who did not have the time to do her hair in the morning or at night could make herself more beautiful with hairpieces. The hairpieces followed the fashion. But, as in all fashion, excesses were committed. Too much volume, too much exaggeration. If your personality's a little sculpted head, then you should have a little wig. To amuse yourself in the summer when you go swimming, when you are more nude, you can have a long hairpiece, providing it's silky, alive, curly, natural, invisible. . . ."

"It seems to me the time has come to kill the chichis. In general, heads are smaller, more natural, more drawn, more personalized. Foolishness is vulgarity. Simplicity is the definition of elegance; the effect is naturalness. But of course naturalness is manufactured. It is the same for makeup. Luminous, artificial, very pretty shadows, very neat, no chichis. . . . I was the great chichi and eighteenth-century fan, I re-launched those things. I was also the great chignon-lover. Now I'm killing the chichis. They've gone too far among too many. . . ."

"An elegant woman is not an excessive woman. Recently women have become too excessive. Too many gâteaux or novelties on their heads. The experienced woman senses this. The woman knowledgeable about fashion is therefore beginning to think in the reverse direction. . . ."

"A woman should re-create herself every ten years, at least. The big mistake is for a woman to be so satisfied with something that she doesn't ever want to change. Some women won't do anything without consulting their husbands. The independent woman makes her own fashion decisions, and her husband should accept them and say amen. Her independence is exciting; it is a refreshment of herself. . . ."

(Continued next page)

The newest thing you could own...

is a mouth that's the berries
. . . a mouth stained, but not heaped with colour. A translucent mouth that's the mulberry, the cocoaberry, the chinaberry, or the cranberry, that tangy colour on the mouth, *left*. These are some of the ten shades of Estée Lauder's remarkable new See-Through lipstick invention, a matter which could mark a turnaround from the light-bright mouth to something more transparently romantic. The face here is toned, equally transparently, with tan (the doer: Estée Lauder's Go-Bronze gel) and the cheeks are ripened with colour (Youth Blend, a silky form of cream rouge, rubbed in well).
is hair that fits your head
. . . small and smooth and shiny. Reasons why, told at right. Combing at left, Ara Gallant.
is gold sculpture that copies you
. . . it's made from a mould of your own ear, one of a collection of golden ears, toes, fingers, a single strand of golden hair designed by the young Argentine artist and writer, Eduardo Costa. "Costa's jewels," said Lawrence Alloway, "are a commentary on anatomy. He treats adornment as a kind of fiction." Soon, in fact, all Costa's objects will be characters in a novel—aesthetics dissolving into life.

THE MORE-SOBER HAIR; THE REASONS WHY

(Continued from preceding page) "Colette said 'N'oubliez jamais qu'un visage a besoin de feuillages,' don't ever forget that a face needs foliage. . . . But there's foliage and foliage. Poodle hairdos are all right for babies, and for a certain few young women. Over forty-five, they are heartless. Curly short hair must be cut very short, shaped very carefully—then there is no age limit to it. . . ."

"With long hair, fashion now calls for a dégagé forehead, a forehead clear as a child's. If one is dealing with long hair, a George tied with a simple ribbon is still very pretty, naïve, and elegant. . . . Straight sideburns are attractive on some women, but in Paris I feel we may have seen enough of them. . . ."

"A little nothing, one detail can make a really elegant woman more beautiful in the evening. To a very simple hairdo you can always add a satin bow or tortoise-shell barrette. But you need not go into disguise. If you go to a spectacular cocktail party, you can do something extravagant. Extravagant feet to neck, head simple. Or vice versa. Either top or bottom can go wild, but never the two together. . . ."

"I saw last night in New York women with mountains on their heads. That's not agreeable to my eyes any more. The chic now is to look as though you hadn't been to a hairdresser. . . . You look pretty because you are pretty, not because of some hairdressing eccentricity. . . . That doesn't mean that once in a while, on an occasional evening during a season, you can't go out and do something sensational with your hair. But only one evening. The other nights, cultivate naturalness—even though it may cost you more effort than the extravaganzas. . . ."

"Women should schedule hair treatments as attentively as they do their hairdressing appointments. Hair is different in winter and summer and should be handled accordingly. Every two months, I believe one should try a change of shampoo. As with food, we do not always thrive on the same things, season in, season out. Hair might respond to an alteration of its shampoo menu. It will certainly like periodic treatments in any case. . . ."

"I have always believed that not eating too much is the secret of beauty and longevity. Women like Diane de Poitiers and Madame de Pompadour got up early in the morning, walked a lot, and ate scantily. . . . Hair is like a plant. Its roots are in the body. When the body is well, hair is well. . . ."

"Health is the first thing one should notice about the hair today. The day look, in fact, is a look of health, glow, naturalness. . . . If there is a hairpiece, it should be a discreet, small hairpiece—a shiny melon curve of hair pinned at the nape. . . . If the hair is tinted, it should have many colours because this is natural to hair. . . . And if the head is small, smooth, and glowing, the makeup for the face can be fascinating. What delightful things a woman can choose from to create her face. Makeup is like a cocktail, a glorious pousse café—a little of this colour, a little of that. To me, makeup is the great stimulant. . . ."

Smaller head, proper perspective...
See how it all works out?
Small dress, big rush of ruching.
Short skirt, great things doing
in the way of leg gear.
Far-reaching eyelashes—and here's
the point: smaller, smoother,
shinier head of hair.
(Get rid of the hair, and see
the eyelash life you can lead?)
The formula really couldn't
be simpler: frills are thrills
when they're counterpoints
or counterpointed. That's why
hair is steadying itself again;
why, whether it's long or short,
it has shape, and holds to a line.
Why, even when it's cut short
and curled, it has to fit as close
as a cap—nothing waggling about;
the longest single strands,
the guiches. (And don't fail
to see that the hair fills in close
to the ear, back and front.)
Hair, here, combed by Ara Gallant.
Dress by Adele Simpson; navy-blue
wool crêpe; organdie ruching.
About $145. Earrings by K. J. L.
All at Altman's. Dress, also I. Magnin.
Ribbed stockings by Hudson.





AMERICAN
SPRING
COLLECTIONS

TOUCHES OF WHITE

White ruffles—touch-off for black crêpe, left, frill-spilling off to one side of the neck and flouncing from long-sleeved wrists. Short dinner flare by Morton Myles for Jeunesse, in Celanese acetate and rayon crêpe (Hargro fabric). About $15. At Saks Fifth Avenue; Wanamaker's, Phila.; Halle Bros.; Neiman-Marcus. White earrings by Richelieu. White ruffles—looping navy crêpe, right, up and down and all around in a thousand organza pleats. Sleeveless dinner dress by Edie Gladstone for Deebs, in wool crêpe. About $160. March 1, Bonwit Teller S'fari Room. Danskin pantie stockings, at Lord & Taylor. Cobbler's shoes. Coiffures on these twelve pages, by Ara Gallant with Tovar-Tresses Dynel hairpieces.

AVEDON



Flou-frou white, left, out to give black its most romantic whirl —ruffing the neck, ruffing the hem—ruffling up a storm of coquetry. Silk-and-worsted dinner dress by Wilson Folmar. About $160. At Miss Bergdorf of Bergdorf Goodman; Halle Bros.; Stix, Baer & Fuller; J. W. Robinson. Tights by Danskin. Shoes by Cobbler's. Fling-frill white, right, saucy as double-faced black silk can make it—starchy organza pleats frisking around the long sleeves and wide wide hem of a sashed dress by Chester Weinberg; Sormani fabric. March 1, Bonwit Teller; Dayton's; Frost Bros.; I. Magnin. Pamela Gold-man earrings. Beautiful Bryans tights. Bally of Switzerland shoes.

WHITE TOUCHES FLIRTING WITH BLACK SILK

AVEDON



AMERICAN
SPRING
COLLECTIONS



WHITE TOUCHES OFF NAVY

The schoolgirl touch, left: a little navy-blue dress with pristine white collar, cuffs, and pocket flaps, and a flirty ruffled jabot buttoned with crystal beads. By Eloise Curtis for David Styne, of Avisco acetate and rayon crêpe (Bloomsburg fabric). About $80. At Bonwit Teller; Gidding-Jenny; Neusteters; Neiman-Marcus. White stockings by Belle-Sharmeer. White slippers by Capezio. The Ganymede touch, right: high white sandals and a crush of white leather belt buckled with shine—it's all Greek to a little navy dress with patch pockets and a high notched hem. By Rona, of Fortrel double knit (Waumbec fabric). About $50. At Lord & Taylor; Jordan Marsh, Florida; Jacobson's, Michigan; Sakowitz. Marvella earrings. Calderon belt. El Greco sandals.

AVEDON



WHITE TOUCHES CIRCLING BLACK CREPE

White belts the waist, left, and holds it small—white leather on a lithe little black crêpe dress with a bodice snug as a leotard, a bias-cut skirt flared to a fare-thee-well. By Anne Fogarty, of Avisco rayon and acetate crêpe. About $75. At Lord & Taylor; Hudson's; Frost Bros.; J. W. Robinson. White pantie stockings by Phoenix: Altman's. White kid shoes by Nina.

High white crêpe, right: a plastic-ringed sash circling up to touch the deep V-neck of a black crêpe dress with long funnel sleeves, a once-pleated skirt. By Betty Carol for Mam'selle, of Celanese acetate and rayon crêpe (Onondaga fabric). About $70. At Lord & Taylor; Jordan Marsh, Florida; Frost Bros.; J.W. Robinson. Hanes pantie stockings. Shoes by Cobbler's.

AMERICAN
SPRING
COLLECTIONS

AVEDON



The Greek-boy look for day, far left, in sizzling pink knit banded at the hem, with a smidge of skirt bouncing below a wide fluted midriff—and Ganymede legs wrapped to the knee in white leather sandals. Lanz dress of Dacron and worsted. Junior sizes. About $56. At Bonwit Teller; Julius Garfinckel; Gidding-Jenny; Neiman-Marcus. The earrings by Marvella. Sandals by El Greco.

Orange and white stripes, above, dancing across the pleat insert on an orange mini-knit, swinging out briefly from a small neckband. More stripes spinning round the legs. Cabot dress of knitted wool. About $55. At Best & Co.; Jordan Marsh, Boston; Jordan Marsh, Florida. Monet earrings. We added the striped tights. Soft white kid slippers: Nina.

Lingerie touches of white linen, right, at the collar and cuffs of a little schoolgirl dress in beige wool jersey held high at the waist with a beige ostrich-skin belt. A wool mark dress by Chester Weinberg of Jasco jersey. Available the middle of February. About $185. At Bergdorf Goodman; Rich's; Hudson's; Neiman-Marcus. Earrings by Marvella. The tights by Mary Quant for Bonnie Doon. The Christian Dior chained pumps, at Delman.

TOUCHES OF WHITE TOUCHES OF GREEK

AVEDON

AMERICAN
SPRING
COLLECTIONS



AMERICAN
SPRING
COLLECTIONS

The brightest turquoise-blue knit, left, short and snappy with a small stand-up collar, buttoned tab front, and a yoke that ends in tiny sleeves...just the right touch under the cotton coat in a fantasy plaid, right—bright turquoise blue and poppy red barred with yellow. Belted and pocketed, it moves fast and free, rain or shine, day in, day out—Anything Goes. Dress and coat turn-out by Leslie Fay. Dress of polyester crêped knit; coat of water repellent cotton. Wollman fabric. About $70. Lord & Taylor; Filene's; Carson Pirie Scott; J. W. Robinson. Marvella earrings: Best & Co. We added the wide belt: Altman's. White midcalf socks: Bonnie Doon. Nina shoes. Coiffures both pages: Ara Gallant.

TOUCH OF KNIT UNDER THE ANYTHING-GOES COAT

AVEDON



ANDY WARHOL'S "****"

more SkiN, more

BY LAWRENCE ALLOWAY

One day recently I went to the movies on Times Square in the morning to see *Tony Rome.* It was playing in an elegant movie theatre to a few people scattered at great distances from one another. (Who is the morning audience: film buffs, the unemployed, housewives, truant children, addicts?) You remember the ads possibly: "Frank Sinatra *is* Tony Rome." It would have been truer to say, "Tony Rome is Frank Sinatra," as it was one of those films built about a pre-existing and well-known figure. (Since Sinatra is the Chairman of the American-Italian Anti-Defamation League, you'll observe the apt title: He is, after all, working for the image of a tony Rome.)

That was in the morning. A few blocks away, but in the evening, in a grim movie house violently converted from an elegant legitimate theatre I saw *The Nude Restaurant.* This is a film which must have got its title because of an admired book, *The Naked Lunch.*

Tony Rome is the product of a team that has been in show business for years; it has a script, rehearsals, direction, smooth lighting, big screen, locations in Miami. *The Nude Restaurant,* on the other hand, is improvised: Some of the performers were in a film for the first time in their lives. It is as full of accidents as a home movie, and directed by Andy Warhol with his curious blend of indifference and ruthlessness. The film introduces Viva as the Lucille Ball of the underground, on camera and gabbing all the time. Her talk is about sex, personal, folkloric, speculative sex. She performs more at the camera than to the other people in the film, and the camera records it all as a direct address to the audience. She gets fatigued, her makeup wears off, she wanders in one of her stories, she gets anxious at losing a listener's attention. She asks if the camera is still on—and it always is.

Warhol's film is essentially a record of Viva, shot in several very long takes, and the imagery is gritty and physical not because she's naked, like everybody in the film, but because of the camera's protracted stare. It stares, she acts to the camera, the cuts are minimized, though some of them are completely discontinuous. The actors' time and our time are brought close together, a rare occurrence in the cinema before Warhol.

The audience at *this* theatre seemed to be partly people who knew or know of Warhol and the others were the regular, run-down male audience for exploitation films. These men have learned patience, so they sat through this like all the other nudies. (An exploitation movie is a low-budget production with cursory continuity and sexy scenes that can be exploited on posters outside the theatre or in ads in newspapers.) What Warhol has done is to take the form of an exploitation movie and within it explore the physicality of time.

These two films are about as unlike as any pair you could take. The first is a polished Hollywood movie with a curious sense of time; it is new but it seems old. It is a revival of a convention that was at its strongest in the forties and early fifties—the private detective story. *The Nude Restaurant,* on the contrary, looks familiar—like an exploitation film—but is, in fact, new. What is the situation that puts both films in the same time at the same town. Do we have to choose between them, or is some kind of unifying theory possible?

Today the cinema has reached a situation of diversity, which has broken down the once-strict distinction between commercial and avant garde, Hollywood and foreign movies, expendable movies and classics. This is due partly to the existence of at least two generations brought up in the discriminating consumption of films. It is due, also, to the non-monolithic character of the film industry now. Consider a few examples of the new situation. Jean-Luc Godard's *Alphaville* uses the convention of the private detective (like *Tony Rome*) but to argue human versus unhuman values. *Blow-Up,* described by Antonioni as "my pop film" resembles such Hollywood films as Vincente Minnelli's *Two Weeks in Another Town* (which included a take-off of Fellini's *La Dolce Vita*), as much as Antonioni's earlier work.

Warhol, whose films used to be subsidized by his salable paintings, could now reverse matters and paint for himself out of his movie earnings, if it were not for the fact that he said, "Yes, it's true. Movie makers have more fun." Even films that would once have been esoteric film society fare, like George Kuchar's *Hold Me while I'm Naked,* or his brother Michael's *Sins of the Fleshapoids,* are in public theatres now.

Everything in movies



VIVA AND THE MARQUIS DE LA FALAISE IN WARHOL'S "TUB GIRL"

Compare this to the preceding situation of the movie audience. There was a time, which ended about ten years ago, when most major films were aimed more or less comprehensively at the whole family. (The English film censor's "U" certificate was very appropriate; it means "suitable for universal exhibition," and this was what Hollywood wanted.) Every Friday or Saturday the family could expect to see a film in which there was something for everybody.

The archetypal film maker then was Cecil B. de Mille, whose battles were exciting but inexplicit, whose love scenes were ornate but chaste. There was a system of checks by which violence and sexuality were curbed, even as disaster shook the sets and assignations were enacted.

Popular movies now are highly stratified, however, aimed at distinct and irreconcilable layers of taste. Beach musicals are for teen-agers, especially in high school. Horror movies are for teen-agers (especially in college) and late-night audiences. For women there are soap-opera movies which reached a high point of development in the fifties before the genre was absorbed by television. There are the middle-aged, middle-class films, like *In the Heat of the Night* and *Privilege*, which draw their prestige from "liberal ideas" and "good acting," to use the criteria most frequently evoked by P.-T.A.-affiliated film reviewers.

The universal entertainment still exists, of course, in Walt Disney *(Mary Poppins)* and Robert Wise *(The Sound of Music)* but fundamentally this is the province of television. Despite its shifts in programming for different hours, television is still a cauldron of amorphous entertainments. Private detective succeeds all-girl orchestra, old-time actor interview follows young girl juggler, cosmonaut flips to sheriff, Marines fade out to kid-stuff Western, followed later by an anthropological Western in which only the white are vile.

What happened to Hollywood was a giant change that can be compared to what happened much earlier in Detroit. Some years ago the abolition of the classic Henry Ford idea of production (rapid output of identical means of transport for all) was signalled by the custom production line. Production techniques had become sufficiently flexible for combinations of optional items and colours to be ordered in advance by a customer, without slowing the line, and without resorting to handcraft. Highly developed mass production, therefore, turned out to be producing an increasingly diverse object. This was the reverse of what both leftwing and nostalgic critics of industrialism had predicted: a life of monotony and repetition. The movies, like the automobile, came out of their Model-T phase.

Movies have been linked to a progressively more complex technology (and to a labour force multiplied and unionized to keep pace with the hardware). The history of the movies from its beginning is one of mounting technical sophistication linked to ever more complete illusion: sound, colour, big screens, and so on. The technology of the underground movie on the other hand is the opposite.

It is essentially an extension of *cinéma vérité*, which is what happened when hand-held cameras and portable recording equipment hit the documentary. The reflective or lecturing style of documentaries turned into on-the-spot immediacy. The production of feature films is a collaborative network diffusing responsibility over numerous people, many of whom need never meet, but the new one-man technology makes possible a personally expressive cinema without collaboration, without conferences.

The technology of the home movie, of shooting what happens and using it all, underlies Warhol's films, both the earlier silent and the later sound ones. Warhol is an extraordinary film maker, in a way that nobody else can touch, but his technology is the same as that of the underground as a whole.

Ronald Tavel, who wrote scripts for Warhol, has argued for sexual freedom as a constant of underground movies. To the extent that this is true, how are we to assess it? Is it an inheritance from the short avant-garde movies of the forties which generally seemed to be homosexual? Or is it part of a more permissive outlook towards movies in general and, if the latter, it is an irony that the underground is a beneficiary of the big studios' movies. The nudity and the sexuality of movies now have a range far in excess of the (Continued on page 213)


FRANCO RUBARTELLI

THE *shirt* OF THE *century*

Louis XV shirt, left, sprigged in yellow, pink, and white Pillement flowers—a garden of jabot ruffles springing from the high banded throat. By Gregory, in Kodel and cotton (Springmaid fabric). About $20. At Saks Fifth Avenue.

Eighteenth-century *hérisson* coiffure.

Camille shirtdress, right, rushes of ruches—palest écru on white cotton—nudged by a white satin bowknot, and more romantic than Dumas. By Edie Gladstone for Deebs. About $110. To order (March 1) at Altman's Studio 3; Joseph Magnin. Capezio shoes—you add the flowers. And a bowknotted yard of Guillemin satin ribbon. Camille toyo-straw hat, to order at Bergdorf Goodman. All coiffures on these and the next six pages, by Alba and Francesca of Rome.



THE shirt OF THE century

Dandiest tucks, left, ruffled with eyelets around the throatband, yoke, and big foppish sleeves. Shirt by Adelaar, in Dacron and cotton (Klopman fabric). About $36. At Bonwit Teller; Wanamaker's, Phila.; Woodward & Lothrop; Joseph Magnin. Incroyable bicorne, to order at Bergdorf Goodman. Ruffed-up ruffles, right, flouncing high to the chin on a satin-sashed shirt, flouncing high on the thigh where white pantie and point d'esprit stockings meet. White shirt and matching ruffled thigh-garters by Alice Stuart, in Avril batiste. About $16. At Bloomingdale's. White pantie girdle with stockings attached, by Arthur Lewis, in power net of Lycra. About $8. At Bloomingdale's. Capezio slippers—and your own little bow.

FRANCO RUBARTELLI


FRANCO RUBARTELLI

Natasha's shirt, left, ringing this spring's change on the side-buttoned white Russian shirt: tiny bells from throatband to waist, a tinkling trio at each banded wrist. By Malbé, in viscose and linen (Blackstaff fabric). About $20. Lord & Taylor; Jordan Marsh, Florida; Frost Bros.; I. Magnin. Straw hat, to order at Bergdorf Goodman.

The Jane Avril shirt, right: blue and white Lautrec-bright ruffles dot, dot, dot—riding high at the throatband, held high with collar stays. By Sarff-Zumpano, in Springmaid cotton. About $40. I. Miller Galleria; Nan Duskin; Neiman-Marcus. White nylon and Lycra pantie girdle with crochet stockings attached, by Fortuna—we added the rampage of ruffles. At Best & Co.

THE shirt OF THE century

THE shirt OF THE century

Sarah's divine shirt and pantaloon frills, left: shirt ruffing high enough to flirt outrageously, pantaloons with first-night roses tucked in billows of thigh-flounced lace. Shirt by Gregory, in Kodel and cotton (Springmaid fabric). About $20. Saks Fifth Avenue. Danskin pantie stockings. Capezio slippers. And our own —or your own—pantaloons. Colette ribbons and ruffles, right—a Claudine heydey of romantic eyelet lace, schoolgirl-fresh with frilled gilet and deep frilled cuffs. Cotton shirt by Jax, about $35. You add the ribbons—these are in satin by Burlington.









LIVING IN THE

AMERICAN LIGHT

1730–1968

ON THESE PAGES, FOUR SUMS OF LIVING, SUBTLY AND UNIQUELY AMERICAN PHOTOGRAPHED BY HORST

REFLECTED LIGHT: EIGHTEENTH-CENTURY STRATFORD HALL

Built in Virginia from 1725 to 1730, Stratford Hall is three times extraordinary. First, for the clean, weighted dignity of its lines. Second, for the number of towering Americans who lived there, including two Lees who signed the Declaration of Independence, plus the Revolutionary hero "Light Horse Harry" Lee, and the Civil War Confederate hero General Robert E. Lee. Third, for the imaginative, continuing restoration by the directors of the Robert E. Lee Memorial Foundation, who have researched, rebuilt, refurnished, replanted; opened the Hall to the public; and, appealingly, set the whole property back to work growing crops, smoking hams, breeding horses, raising cattle. Somehow this practical busy-ness, running countergrain to the Hall's formal Georgian serenity, adds a quality of wonder. It underlines the fact that, although the architecture, much of the furniture, and the whole idea of Stratford Hall originated in Europe, the sum is compellingly American: A certain spare straightforwardness, an independence of design at once practical and individual, and, above all, a glorying in open space, in a mile-long vista to and beyond the Potomac. A man of European upbringing, Horst, who photographed these pages said, "This isolation of elegances against distances seems very American. Americans want to live the way they want to live. You have, here, free air in which to create."



Among Stratford Hall's special graces, above, *four-squared clusters of chimneys joined by arches, and, originally, four superb stone staircases, one at each side of the house; two flights now stand restored.* Left: *The Great Hall with its Corinthian columns. Far left, a portrait of the wife of Thomas Lee, who built Stratford Hall.*

HIGH LIGHTS OF AMERICAN ART: FOR MR. AND MRS. THOMAS B. HESS

In the Thomas B. Hess house in New York, an assembly of extraordinary examples of American art fills a room notably American in its rush of light and space limited only by glass expanses. "I never bought a painting in my life except from good friends," said Mr. Hess, who is Editor of the magazine *Art News* and one of the earliest defenders of Abstract Expressionism. Among his good friends he can count many of this country's greatest artists including Willem de Kooning, about whose work Mr. Hess has written two books. In the long, tall room photographed here, a room two-thirds walled in glass opening on a slice of winter garden and a sweep of East River, one wall is a changing, magnificent gallery of paintings punctuated by sculptures among fleets of flowers. The flowers, from the Hess greenhouse in Connecticut, are the province of Mrs. Hess, a soft-voiced woman of quiet force in politics and on committees provoking good government. Perhaps because the Hesses have no truck with "collections" or "ought-to's" (their furniture sounds many periods and places), their interests all mesh, especially at election-eve parties mixing politicians and artists: "They have," Mr. Hess said, "great mutual respect."

In the Hess house, right, *three large paintings by Willem de Kooning, from left to right: "Pastorale," painted in 1963; "Ruth's Zowie," 1959; and "Souvenir to Toulouse," 1958. A drawing by Franz Kline hangs above a Franz Kline painting, with, below them, a terra-cotta by Reuben Nakian. On a table in the foreground, three ostrich eggs and, on a miniature bentwood chair, a bronze mermaid by George Spaventa.*

HORST



SEA-LIGHT, FLOWER-LIGHT
FOR MR. AND MRS. FREDERICK E. GUEST II

This house shouts American: the uncompromising plunge of light, view, air; the look of a summer house all year around; the head-on decisions putting colour and context ahead of treasure. Mr. and Mrs. Frederick E. Guest, II, young, exceptionally handsome, with a small, delicious daughter, made these decisions with William Baldwin, whose quintessence as an American decorator extends to having his ways with simple cotton stuffs, bold prints, and unmuffled colour, all picked up in houses in other countries. The Guests' house, with its terraces, thrusts like a ship's deck from a cliff 160 feet above Long Island Sound. From the living room the (Continued on next page)

Above: *The Frederick Guests' house on Long Island, uncluttered, glass-walled; the focus of its rooms directed to the luxury of view outside.* Left: *Mr. and Mrs. Guest on the terrace that draws their living room outdoors. Line of demarcation: a peninsula of plants and geraniums with a Chinese bronze fawn. In the foreground, banquettes covered in a hothouse plaid, sunk below floor level to surround the fireplace.*



FLOWER-LIGHT (continued) view sweeps unchecked to the Connecticut shore. When the Guests bought the house, a modern, workable building with its most brilliant aspect its site, they acquired sixteen acres of wooded hills, wide lawns, rocky slopes. They have planted, with a calculated informality, rafts of flowers, flowering shrubs and trees, so that slopes near the house look the way nature is dreamed to look and never, naturally, looks. The site—to one side, water, to another side, woods—pushes into the house. The openness of the Sound-view continued. The flowers continued: real ones, massed (Mrs. Guest has a touch for flowers; printed flowers on chairs, cushions, couches; in the Guests' bedroom, flowers even splatting the walls. "I used the youngest, brightest colours I could find," said William Baldwin. "The Guests love a strong, uncompromising, out-of-the-tube palette. . . . Very popular," he added, "with young Americans."

Above: *Mr. and Mrs. Guest in their living room, a perennial gasp of tulips printed on bright blue cotton. Mrs. Guest, who is an imaginative amateur painter, delights in bright-eyed colours.* Right: *The Guests' octagonal bedroom, its white simple furniture planted against an almost nonstop print, "clear, fresh jungly," William Baldwin said, "like a pastel Douanier Rousseau." In summer, this foliage slurs into the real woods outside.*



Why
The
yo

NEW LIGHT—FLASHING—
FOR MR. AND MRS. FREDERICK ROMLEY

Lights do, in fact, flash in the New York apartment of Mr. and Mrs. Frederick Romley, where almost nothing is what it seems to be, and everything makes uncommon sense. This young apartment, stripped for work and parties, was designed by Mr. Romley "to keep the space uncluttered and yet allow for endless collecting." Both Mr. Romley, who is known as Derek Romley for his architectural designs, and Mrs. Romley, who is an apprentice at The New York School for Nursery Years, are discriminating magpies. An exquisite fragment of a Fra Filippo Lippi painting interrupts a frieze of green Coke bottles along one wall. A Hepplewhite chair stands near enormous dice that serve as stools, tables, whatever. A silver-painted and cushioned platform for sprawling juts out like the double bow of a catamaran. Through this open-end fund of inventiveness persistently run images of Pop Art, some original (such as the prototype by Andy Warhol for a soup-can shopping bag, *above*), some in Pop Art spirit, such as a box Mr. Romley had painted to look like a mammoth Kodak film package. "Light and space," said Mr. Romley, "are most important." True, but it is the headlong American iconography of Pop Art that stamps the Romley apartment high-heartedly American.

In the "everything" room, above, *Mrs. Romley leaning on Mr. Romley's desk, designed by Mario Garcia to fold up like a piece of abstract sculpture against the wall. High on the wall, Josef Albers lithographs, "Homage to the Square." Between the Romleys, a hardware-store bulb display gismo rigged with flashing lights.* Left: *In the study, Mr. Romley on a low sitting platform patterned with paint and streams of coloured acetate. On the wall, a traffic sign from Germany; on the radiator, a fragment of Louis Sullivan ornament.*

HORST

VOGUE'S OWN BOUTIQUE

OF SUGGESTIONS, FINDS, AND OBSERVATIONS



N.Y.: Downtown the boutique life is easy—

has a special rhythm of its own—it's casual, neighbourly—the doors unlock late in the morning (or early in the afternoon), stay open late into the night. Décor is sparse, usually just fresh paint and old rugs over years of peeling plaster and sagging floorboards. But some of the clothes are good fresh design-thinking—oh, some stuff might be a little quaint—even corny, but mostly the East Village's warren of spare boutiques is real 100% Americana, independent pioneering, an outpost of precarious, but private enterprise. . . . ***Susan Burden lives the East Village***







JACK ROBINSON

Down in the depths Susan Burden surveys her Electric Circus boutique—it looks the way you'd expect —all dark, flashing with glitters of coloured light. It's a small corner off the main room action, interesting to investigate. Susie's Electric-y Circus-y printed nylon jersey shift, $30. Electric Circus boutique, 23 St. Mark's Pl.

boutique life, keeps a supervising eye on the Electric Circus boutique. Shops, visits in a lot of others. On St. Mark's Place ***she likes Arthur McGee's sharp-to-the-point shapes*** (far left)—like the pearly grey satin blouson dirndl she's got on. Or the plum purple satin shirt hanging behind. Either one $35. Arthur McGee, 31 St. Mark's Place. . . . And ***Susie knows that some of the best bikinis*** come from the cheery little shop below the street on 9th Street. . . . Also discovers that they have good cover-ups like the strong zigzag print dirndl-y cotton (left), $18. Susan also knows this is one of the more solid of the East Village boutiques—often finds the owner on the phone discussing stocks with his broker while in the background the little wife cuts up the bikinis. Semiramis Ltd., 317 East 9th Street. . . . At Knobkerry, the clothes are few, but interesting—sort of intellectual. Right now ***they're working with Indian mirror cloth*** making well-cut, flared tunic shirts (above); it's a look that's sweeping the boutique world—sort of luxurious in an Oriental Mongol way. This one's $35. The silver necklace from Persia, $75. Knobkerry, 19 East 7th Street. . . . ***The single-minded boutique is on Ninth Street***—dedicated to but one thought—to turn any red-blooded American girl—with $28—into a willowy Vietnamese. Only thing sold here—the Ao-dai—or traditional, delicious, skin-tight side-slit coat over satin pyjamas. They come in all sorts of fabrics . . . sheer muslin like Susan's (right), heavy silk crêpe, slinky satin, slithery Ban-Lon, crispy cotton. The Protique, 312 East 9th Street. . . .



More on next page

JACK ROBINSON



Palm Beach: In the palm of Buddy Davie's talented hand, left, one of his little works of art from the collection of jewellery and objets that he designs for his Worth Avenue boutique—fascinating stuff—very special, bold in concept and design—unusual, because he works mostly with semiprecious stones. The pillbox in Mr. Davie's hand, an 18-karat snake coiling around a clear golden topaz. . . . Right, Mr. Davie shows the bumpy 18-karat gold canister he's made to mount its extraordinary lid—a slice of an ammonite shell, 175,000,000 years old. . . .





Left, a cache of big knuckler rings cut from topaz, chalcedon, smoky or clear crystal, jade, malachite. They range from $125 to $500. . . . Right, Mr. Davie's salute to Americana, the intrepid-eagle bracelet carved in white crystal, studded with stones. Below, cuff-clinker of rosewood mounted in gold, stamped with golden topaz. . . . From 343 Worth Ave., Palm Beach.



New York: "Dress-ups"—***Jane Holzer*** in a perfectly cut white twill tuxedo, real 1930's bandleader style—white satin lapels, side stripes, big cuffs; ***Isabel Eberstadt,*** a Rossetti heroine—her hair coiling with braids, her plum lavender satin caftan plummetting down from V front and back, a Mme. Grès masterpiece; ***Graziella Lobo, Nan Kempner, Mica Ertegun*** in their midi-length skirts, Mrs. Ertegun looking like a proud, beautiful Spanish Gibson Girl, her midi-length black felt skirt from Adolfo, her Edwardian-cut shirt of lavender Paisley silk from London's Debra & Claire; ***Judy Peabody*** like the fairy princess in short silver lace caught with a pink satin sash; ***Chessy Rayner,*** a romantic French courtier in black moire, the fitted, trim top flaring out like a minaret over straight pants—her hair caught in back in a romantic bow; there were at least four Gainsborough-Sargent beauties in black velvet and lace ruffles; a girl in John Kloss's black matte jersey—classic as a Greek statue, but cut maxi-mini-length. . . . This is the way some of the ladies dressed for a small dinner called informal. Great. . . . ***Nassau:*** Some weekend notes from one of New York's ravishing beauties; Mrs. . . . . was wearing a white lace shirt with pink trim, pink pants, and was carrying a pink parasol. Actually she was dressed for golf; Mme. . . . . was really a dazzler in a short pink print dress falling absolutely straight, very short—designed and made by herself who is a superb dressmaker and copyist with a great sense of fashion; Comtesse de . . . . . looked absolutely ravishing in a denim Givenchy mini-skirt—very short, enormous pockets—a cotton poor-boy shirt, Capri sandals.



Great Neck: Send them a photograph, a snippet of fabric, a love note, a billet-doux, send them *anything* that would fit the face of a wristwatch. The boys silk-screen the numerals on it, mount it, and put the finished watch on a handsome black patent strap. $20. Taylor-Rose Displays, 343 Great Neck Road, Great Neck, New York, 11021. . . . ***Key West:*** "You're welcome to watch us print," their postcard says. And it *is* fun to visit Peter Pell's whitewashed printing plant and retail boutique filling up a block along the waterfront of Key West. Peter is the one who has always designed the fresh, brisk, printed cottons that Lilly uses for her famous "Lillys." Here's where he sells the nice stuff by the yard, also some of his own classic-y clothes: shirtwaists, ensembles of blending prints, et cetera. . . . Key West Fabrics Inc., 529 Front Street, Key West, Florida. . . .

Claes Oldenburg

(Continued from page 166)

trying to insult me. But it seems to me a very logical thing. I don't think I'm drawn very much as a body image to rigid sculpture. I am drawn to something which is more like me, more soft and flabby."

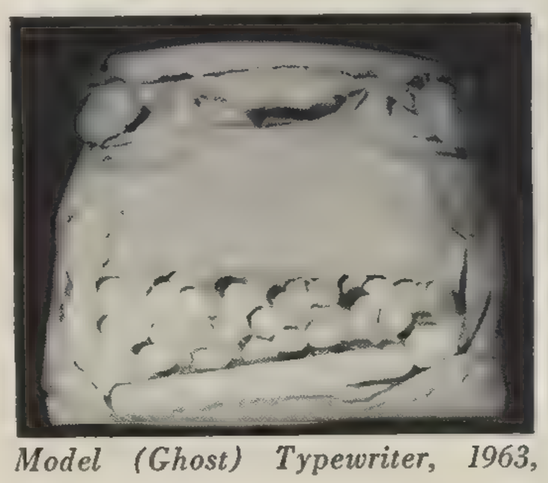
Oldenburg's soft and flabby images are not ostensibly images of the human body. Like other twentieth-century sculptors—notably Picasso, Boccioni, Laurens—but more exclusively, he makes sculptures of still-life subjects, mostly food—hamburgers, ice cream, pastries, bananas—and common equipment—musical instruments, typewriters, telephones, plumbing, cars. The sculptures are generally larger than the objects they represent; those of food may be many times the size, possibly following the lead of advertising art: Oldenburg's giant version of an ice cream cone is no larger than the representation of a cone standing outside the ice cream shop. Only, his version is not firm and upstanding but flaccid and reclining.

The transformation is never of man, always of man-made things. Oldenburg says that if he tried to make a human figure it would have to come out as a doll, a typical doll, and that he did in fact once make a sculpture like a Barbie doll. Even the images of food are not representations of nature. They are always of food that has been processed, is to some extent man-made: the potato chip, not the potato; the hamburger, not the side of beef; beans as bought in a package, not as picked. The subjects are never more than obliquely organic. They are standardized products.

Oldenburg's deformation of common equipment disturbs *because* it is standardized, constant in shape, and constantly used with confidence in its constancy. We are as certain as we are of gravity how the telephone will feel when we lift the receiver, how the bathtub will shield and sustain us when we get in, how the bathroom scales will react when we step on them, how the typewriter will respond to our touch. To be confronted with soft versions of these rigid objects is like going to sleep at night in our own beds and waking up in a ship on a rolling sea.

A flatiron with nails sticking out of its flat side; a cup, saucer, and spoon entirely covered with fur: The strategy of the classic Surrealist objects is to add something intolerable to objects in common use. It corresponds to the incongruous juxtapositions in Surrealist painting. Oldenburg's treatment of his subjects corresponds somewhat to an alternative strategy of Surrealist painting—to show objects behaving contrary to their nature, as when Magritte painted a cloud from which rain is falling upwards, or a still life turned to stone, or, indeed, as when Dali paints watches that are soft as tongues.

Oldenburg's brand of derangement, naturally enough, concentrates on the tactile. The



Model (Ghost) Typewriter, 1963, cloth, kapok, and wood. Courtesy Sidney Janis Gallery, N. Y.

objects he deforms are tools we constantly handle, never bother to contemplate, are familiar with through our sense of touch. They are virtually extensions of our bodies. At the same time, we trust them. Rather than doubt them we doubt ourselves. Their misdemeanour not only wrecks our poise but seems to reflect some weakness in ourselves. So these soft sculptures become a sort of insult to our *amour propre*.

"I found that a great many people objected to the fact that my sculptures were soft, you know. I think it must be some sort of sexual thing. Perhaps sculpture is involved with erections and so on." Yet, if softness in sculpture evokes failure and inadequacy, the implications are not localized. Rigid form im-

(Continued on page 211)



Marja makes figures beautiful



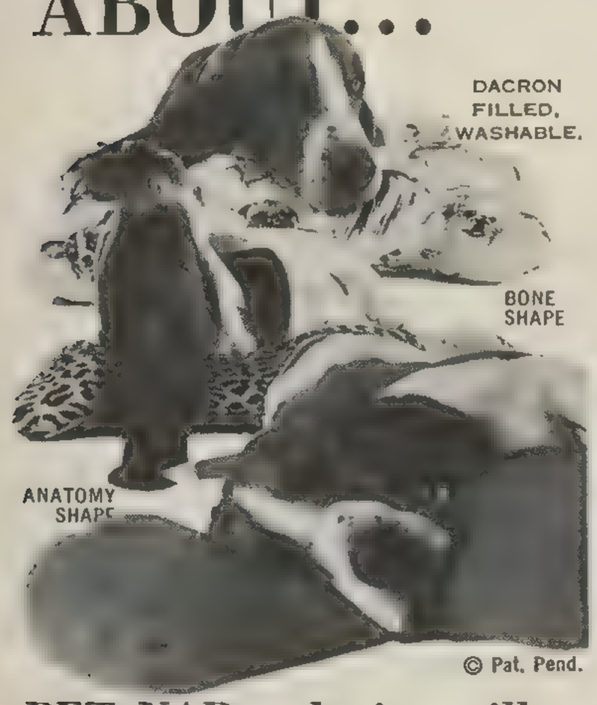
Marja's Deep Plunge

Here's a brand new brassiere inspired by MARJA HAMLIN'S trip to Paris . . . cut so ingeniously that it lifts comfortably, rounds the bust above the cup, and separates with the deepest plunge around! More than that, Marja designed this wonderful bra to be worn with the newest fashions with square-cut armholes! In back, just a low Lycra stretch band, practically no back. Stretch straps, adjustable, Nylon lace, Dacron fluff contour padding. White or black. 32 to 38, B,C,D cups. $8.



For nearest store write Marja BRASSIERES • JACKSONVILLE, TEXAS

DOGGIES ARE TALKING ABOUT...



© Pat. Pend.

PET NAP, relaxing pillow and a toy all in one!

For the napping pup! Made to the contour that dogs like, the PET NAP has answered the need of the hour in the dog world. Your dog will love it. *$4.98 2 for $8*

IN ANATOMY OR BONE SHAPE. ORIGINAL PRINT SKETCHES OF DOGS.—DALMATIAN, LEOPARD OR SOLID COLOR FLANNEL COVERS. GREEN, BLUE, WHITE, PINK, BROWN, RED, GOLD.

Ex. large, plush nylon *$7.98 2 for $15*

SEND CHECK OR MONEY ORDER. KESH PRODUCT
P.O. Box 1264, Southfield, Mich. 48075

Lustigems



Give her a LUSTIGEM solitaire — always set in platinum — not sold as diamonds, but treasured for their own beauty and permanent brilliance. Three to fifty carats (closest carat weight sent with price adjustment). Fifty dollars per carat includes mounting and side tapers. Special prices for under three carats upon request.

Florence Lustig — PALM BEACH, MIAMI BEACH, BAY HARBOR IS., FT. LAUDERDALE, SOUTHAMPTON, NEW YORK

56 E. 57 ST., N.Y., N.Y. 10022, Dept. V2
10-Day Money-Back Guarantee
☐ round ☐ pear ☐ emerald ☐ marquise
Send ____ Carats ☐ Ring ☐ Pendant
Finger Size ____ ☐ Send Brochure
☐ Enclosed total cost at $50.00 per carat ____
Name ____
Address ____
City State Zip

VOGUE'S READY BEAUTY

Teaming up on the blush hours

They go on together. Why not house them together? Why not, indeed, Revlon agreed. So in one nifty compact they've teamed up a celebrated filly from the Revlon stables with an old thoroughbred and they've named the new entries Face Mates. Famous Blush-On fits next to Revlon's equally renowned pressed powder. Choose your blush—pinky, peachy, or honey. Pick your powder—translucent or shady. Brush them on. The whole works reside in an elongated, tortoise-shellish case that has a lovely mirrored lid, a sweeping brush for melding and moulding. Progress in the coping with the beauty life. In union there is strength. . . .

Wide awake ideas to sleep on

We've never thought of Scandinavians as being a shy lot. On the contrary. If they're not exactly forward, at least they do things with energy and bounce. Good for them, and now for us with the arrival of Scandia's new night cream, Stimulus. This is a cream you really know you're putting on. It gives an extraordinary feeling, almost like a masque—*without* hardening, *with* emolliency. Stimulus stimulates. (Just your skin, silly. It doesn't keep you awake.) As everyone knows, but we like to say it again, stirring up the circulation not only brings goodies to the surface and takes away baddies, the accompanying warmth makes absorption much easier. In this case there are plenty of nourishing ingredients, including a special germ oil, you'd want your skin to drink in. Actually, this rich, rich cream reminds us of that Norse health bit where they get all steamed up, then go out and frolic in the snow. Don't worry. Stimulus only brings the thought to mind.

Beauty Checkout

(Continued from page 72)

compared to the other splendours. For bare arms and legs, I used a nude foundation, with a topping of fragrant lotion. Blue sunshades went over eyes brightened with freshening eye drops, and liberal splashes of perfume made the air sweeter. A cleanser and hand lotion scented with desert flowers also helped. . . .

Didn't take, but should have: A straw hat. *Did take, and glad of it:* Halazone pills to purify drinking water; the water supply is somewhat chancey. Failing that, it's a good idea to drink mineral water, and there's a special tingle to brushing the teeth with it.

Vogue Americana

The best of spring fashion ready across the country

For your convenience, we list below some of the stores which have clothes based on the fashion ideas in this issue.

Albany, N. Y. ..... Flah's
Alexandria, La. ..... Wellan's
Appleton, Wis. ..... H. C. Prange
Atlanta, Ga. ..... Rich's
Austin, Texas ..... Scarbrough's
Baltimore, Md. ..... Hutzler's
Barrington, R. I. ..... Cherry & Webb
Baton Rouge, La. ..... Gus Mayer
Beaumont, Texas ..... Gus Mayer
Beverly Hills, Calif. ..... I. Magnin
Binghamton, N. Y. ..... Drazens
Birmingham, Ala. ..... Odum, Bowers & White
Bloomington, Ill. ..... Paul Anderson
Boston, Mass. ..... Jordan Marsh
Buffalo, N. Y. ..... L. L. Berger
Canton, Ohio ..... Stern & Mann
Carmel, Calif. ..... I. Magnin
Cheyenne, Wyo. ..... National Furs & Fashion
Cincinnati, Ohio ..... H. & S. Pogue
Cleveland, Ohio ..... Halle Bros.
Columbus, Ohio ..... Lazarus
Corona del Mar, Calif. ..... O'Brien's Specialty Shop
Del Amo, Calif. ..... I. Magnin
Denver, Colo. ..... Neusteters
Detroit, Mich. ..... Hudson's
Elmira, N. Y. ..... The Gorton Coy
Eugene, Oregon ..... Kaufman Bros.
Evansville, Ind. ..... De Jong's
Fond du Lac, Wis. ..... H. C. Prange
Fresno, Calif. ..... I. Magnin
Grand Rapids, Mich. ..... Alice Jane Dows
Green Bay, Wis. ..... H. C. Prange
Hartford, Conn. ..... G. Fox
Hopkinsville, Ky. ..... Arnold's
Houston, Texas ..... Sakowitz
Huntington, W. Va. ..... The Style Shop
Huron, S. D. ..... Berg Style Shop
Indianapolis, Ind. ..... L. Strauss
Jackson, Miss. ..... Gus Mayer
Jackson, Tenn. ..... Holland's
Jacksonville, Ill. ..... The Emporium
Kansas City, Mo. ..... Harzfeld's
Kenosha, Wis. ..... Lepp & Co.
Kent, Conn. ..... The Barn Shop
Las Vegas, Nevada ..... Fanny's
La Jolla, Calif. ..... I. Magnin
Lincoln, Nebr. ..... Hovland-Swanson
Long Beach, Calif. ..... Schick's
Los Angeles, Calif. ..... I. Magnin
Louisville, Ky. ..... H. P. Selman
McAllen, Texas ..... Ladies Supply
McKeesport, Pa. ..... Katzman
Memphis, Tenn. ..... Levy's
Miami, Fla. ..... Jordan Marsh
Milwaukee, Wis. ..... The Boston Store
Minneapolis, Minn. ..... Harold's
Mobile, Ala. ..... Metzger's
Muskogee, Okla. ..... Susman's
Nashville, Tenn. ..... Gus Mayer
New Haven, Conn. ..... Fred Phipps
New Orleans, La. ..... Gus Mayer
Oakland, Calif. ..... I. Magnin
Oklahoma City, Okla. ..... Al Rosenthal's
Ontario, Calif. ..... Musette
Palm Springs, Calif. ..... I. Magnin
Palo Alto, Calif. ..... I. Magnin
Pasadena, Calif. ..... I. Magnin
Peoria, Ill. ..... Bergner's
Philadelphia, Pa. ..... Wanamaker's
Phoenix, Ariz. ..... I. Magnin
Pittsburgh, Pa. ..... Joseph Horne
Pontiac, Mich. ..... Arthurs
Portland, Ore. ..... I. Magnin
Providence, R. I. ..... Cherry & Webb
Richmond, Va. ..... Miller & Rhoads
Rockford, Ill. ..... Edith Parrish
Sacramento, Calif. ..... I. Magnin
Salt Lake City, Utah ..... Makoff
San Antonio, Texas ..... Frost Bros.
San Fernando Valley, Calif. ..... I. Magnin
San Francisco, Calif. ..... I. Magnin
San Mateo, Calif. ..... I. Magnin
Santa Barbara, Calif. ..... I. Magnin
Santa Clara, Calif. ..... I. Magnin
Seattle, Wash. ..... I. Magnin
Sheboygan, Wis. ..... H. C. Prange
Spokane, Wash. ..... The Crescent
Springfield, Ill. ..... S. A. Barker
St. Louis, Mo. ..... Famous-Barr
St. Paul, Minn. ..... Frank Murphy
Stamford, Conn. ..... Ethel Allen
Toledo, Ohio ..... Lasalle & Koch
Vincennes, Ind. ..... Joseph's
Walnut Creek, Calif. ..... I. Magnin
Warwick, R. I. ..... Cherry & Webb
Washington, D. C. ..... Julius Garfinckel
Waukegan, Ill. ..... Hein's
Williamsport, Pa. ..... Lynn Hayes
Worcester, Mass. ..... Ulian's

Claes Oldenburg

(Continued from page 209)

plies a flexing of all the muscles; slackness, a general inertia—indeed, death itself. Tautness as a sculptural ideal refers to every virile activity, is valued at least partly because of sculpture's traditional concern with the heroic—with depicting Hercules performing his labours, not Hercules resting between them.

But the normal state of man is the relaxed state enjoyed between performances. Consequently, while Oldenburg's soft sculptures might be about failure, collapse, death, they might equally well be about nothing more dramatic than a state of rest, waking or sleeping. Instead of being, or besides being, metaphors for pathetic situations, they might be manifestations of the modern doctrine—common to Realism, Impressionism, Intimism, Cubism, Dadaism—that art should not deal with the heroic and the exceptional but with the most ordinary behaviour and things.

Oldenburg himself plays down the pathos. Talking about his squishy typewriter with its tumbled, jumbled keys, I said that it seemed to be a metaphor for collapse and disintegration and asked him whether it was this for him.

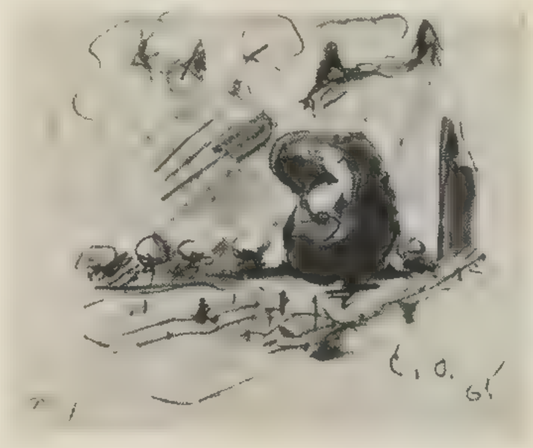
He said: "I never thought of the typewriter as having a sense of the pathetic. I think what I worked with is a contrast of form. If something is hard, I'm very simply led to believe that it could be soft, or I want it to be soft. Or if something is soft, I want it to be hard. I don't think so much of the interpretation of this. It's just a natural possibility. I'm concerned more with forces and states of matter rather than the emotions attached to the particular piece. If you want pathos from my typewriter, you can get it. But that's how nature is. The sun goes down and really all that's happening is the sun going down. But a lot of people are standing around feeling very sad the sun is going down."

But is a collapsed typewriter like the setting sun? Is it how nature is? A relaxed typewriter is not a typewriter by night, it is a useless typewriter. On the other hand, why should it, when soft, be called useless? It is a sculpture, not a typewriter and, unlike a typewriter, is not rendered ineffectual by being soft.

On the contrary, its pliability gives it ways in which it can be used, which it could not have if it were rigid. It can be pressed, caressed, squeezed, like a woman's body: It has the springy softness of a woman's body to the touch. Or rather, it has the springy softness which is sought in a woman's body. That is to say, it is not soft merely by default of being hard: Its softness is positive, proposes an alternative norm. If tautness in sculpture corresponds to an ideal of male desirability, perhaps the softness of Oldenburg's sculptures corresponds to an ideal of female desirability.

Come to think of it, these sculptures are made in materials which belong to the world of women. They are executed in fabrics stuffed with kapok, the technique is none other than sewing, and the work is done by the artist's wife and other seamstresses. Identification with the female lies as much in the choice of materials as in the choice of forms, and one can not say which came first, because, as in any sculpture, materials and form are interdependent.

If at times the image Oldenburg has a mind to make demands a particular material for its realization, at others the material suggests the image, as a carving can be inspired by the size and shape and colour of a piece of stone the sculptor has acquired without knowing quite what he would do with it. When Oldenburg was working in Cali-



Proposed Colossal Monument for New York City: giant Baked Potato, 1965, wash and crayon.

(Continued on page 212)



Claes Oldenburg

(Continued from page 211)

fornia in 1964, he found a remnant store which often had pieces of special plastic materials not available elsewhere.

"So I made a practice of going in there every week and seeing what had arrived, and many times the material that had arrived suggested the piece to be made. I got a very strange green kind of sticky plastic which made a great impression on me and resulted in a series of beans that I had made."

Now, this ideal female softness is resilient, has resistance. And Oldenburg's soft sculpture is not baggy, not inert. His problem is to imbue fluid, relaxed form with a tension which, without becoming conspicuous, is sufficient to animate the image (it is a problem akin to that of Bonnard as a painter).

"It places much more responsibility on the artist who deals with slack form. I mean he really has to prove himself, you know. Most of my slack form, if it's set up in the right way, you can see that the basis for it is a very rigid basis. It's just like the human body, which has in effect a very rigid structure. But the body can do the most amazing things. It can bend and it can change in space and it can be pressed and so on." The heart of the matter is not that these sculptures are soft but that they are pliable. And variable.

Their shapes can be altered casually, accidentally, or by the most careful manipulation. Some of the larger pieces—such as the six-foot-long "Soft Engine with Fan and Transmission" from the series celebrating the Chrysler Airflow—can be two radically different pieces, according to whether it is suspended from the ceiling or laid out, collapsed, on the floor. The variability alone, indeed, would be a sufficient reason for making the sculptures soft. For one thing, the spectator can enjoy altering their form as he pleases.

Modern art often encourages the spectator's active participation, and a number of sculptors have created objects with movable parts, but Oldenburg is the first to have found a means to give us a hand in determining, not simply the relations between the shapes but the shapes themselves. More important, the variability gives each piece a whole range of expression; by comparison with other sculptures, these are like plays as against *tableaux vivants* (Oldenburg, by the way, is the author of several Happenings).

Certainly, there is any amount of kinetic sculpture nowadays, but mostly all that happens, it seems to me, is that it works: It is like a busy office, humming with action, where no romance or catastrophe breaks



Proposed Colossal Monument for New York's Central Park: Teddy Bear, 1965, watercolour and crayon.

the routine. Whereas the mutations of, say, the "Ghost Typewriter," present a series of metaphors. In one state the soft machine is the face of a predatory beast, in another of a dirty old woman, in another of a beaten-up boxer.

Oldenburg's images generally suggest more than one thing at a time. Aside from the equation with the body or its parts, which is pervasive, and the equation with the face, which is recurrent: Drainpipe=crucifix, electric fan=spider, engine with fan and transmission=elephant, Dormeyer Mixers=tropical fruits, half-peeled banana=plane in flight, et cetera.

Such visual puns relate Oldenburg to the whole Surrealist movement, the Arp/Miró wing as well as the Magritte/Dali wing. Now, the typical Arp or Miró biomorph, with its multiple meanings and its sense of endless metamorphosis, seems to have been derived from the amoeba. Oldenburg's soft sculptures actually change like the amoeba (given help from outside). His images are both metamorphic and protean. This, of course, means that a variety of meanings come easier and cheaper than for Arp and Miró, who set themselves the task of making static forms imply variety and change. But Oldenburg is an altogether less austere, more extravagant kind of artist. If the history of Surrealism were cast in terms of the past, one might say that Arp represents its primitive phase; 1930's Miró, its classic phase; Gorky, its mannerism; Oldenburg, its baroque.

And being a baroque kind of artist, he is not content to make mere objects but constructs preposterous environments and dreams of overweening monuments in city squares. "Bedroom Ensemble" includes some of his most compelling hard artifacts, both of the kind which are soft objects transformed—the leopard-skin coat—and of the kind —the dressing-table—which make hard objects hardest.

Max Kozloff described this environment when it was shown at the Janis Gallery in 1964: "In his vignette, a monstrous trapezoidal bed is swaddled tight with a black-patterned leatherette spread, and collared with a glistening viscoid plastic pillow and sheet. Two flanking vinyl cabinets, of a swirled turquoise, are surmounted by lamps with dark marbleized grey shades. On a dresser is fitted a huge, dull tin sun of a mirror, while a leopard-skin coat and overgrown purse drape a zebra dais. Breaking up the wall are prim mechanized spatter prints, illuminated, as is the whole ensemble, by the cold mortuary gallery light. These ersatzes and synthetics, congealed movements and claptrap modernities electrify the cheapness and madness of American hotel and suburban décor."

As to Oldenburg's most hilarious inventions, the projects for colossal monuments, the drawings (like his uninhibited, unexhibited, pornographic drawings) are done in a truly baroque manner. "The first suggestion of a monument came some years ago as I was riding in from the airport [to New York City]: How nice it would be to have a large rabbit about the size of a skyscraper in midtown. It would cheer people up seeing its ears from the suburbs. The spot I had in mind was the space in front of The Plaza (where there is already a fountain). However, the Playboy Club later made its headquarters nearby which made construction of the giant rabbit at that particular spot impossible. I substituted the baked potato, in either of two versions: Upright or thrown against the wall of the hotel."

Other projects include a colossal ironing board for the Lower East Side, a colossal peeled banana for Times Square, a colossal teddy bear for the north end of Central Park which "stares down from black New York at white New York somewhat accusingly but glassy-eyed too from helplessness (handless)."

While staying in London in 1966 Oldenburg learned that the Thames rises and falls a considerable distance with the tide. He therefore invented a monument to ride the river near Waterloo Bridge: A (hard) version of the ball cock in a toilet cistern.

"Everything I do is completely original—I made it up when I was a little kid." This is to be believed. It is consistent with the average degree to which the sculptures magnify household utensils and fittings and also clothes. Their size in the sculptures relates to ours roughly as their size in reality relates to that of a child. These are mummy's and daddy's things, a constant anxious-making reminder of one's smallness and inadequacy.

The sink is too big for the plug to be reached, the toilet too high for one's feet to touch the ground, the vacuum cleaner too heavy to push, and daddy's clothes swallow one up when one tries to act his part. There are mummy and daddy lying in bed, big, relaxed, self-contained, mysterious. The telephone, the toaster, the typewriter: Impossible to use. Hands are too small, too clumsy, they slip away. This is mummy's body: How nice to cuddle her, make a dent in her. But daddy musn't.

More Skin

(Continued from page 187)

theatre and movies, in content, have achieved equality with the novel.

When television hit the film industry in the early fifties, there were two reactions: The first was to get a more total illusion by bigger screens, higher-definition film stock, three-dimensional sound. Then, goaded by the success of European art movies, which showed more skin and more desires than American films, Hollywood changed its self-administered Production Code to permit more of everything. What began as competition between different media and between film companies has become freedom of expression in underground movies.

For as long as I remember there have been arguments about films, not just about which are good, which awful, but about the nature of the cinema. Some of the arguments have to do with the film as art versus the movies as entertainment, the movies as a temporary rather than a permanent art form (that is to say, with old movies always being replaced). Is the cinema a truly mechanical art more suitable to the twentieth century than other arts, as Marxists thought, or is the medium already obsolescent because of the impact of a newer one, television, as the Canadian Roman Catholic Marshall McLuhan believes? In fact, television has had its impact on the movies which have reacted adaptively.

The problem of definition is made more illusive because movies are a part of our general communications system, in a way that painting and sculpture, for instance, are not. Movies have topical links to our environment, the styles that we identify ourselves by, because these are all the subject of the camera. In addition, other media are full of echoes of movies, echoing the style, the stars, and the content.

These occur in ways that are not found in the theatre, which is limited by an established tradition separating it from the mass media. Sir Laurence Olivier sold the use of his name to an English cigarette maker, but this was an act of Olivier the film star, not Olivier Man of the Theatre. New movies are used as an adjunct to ads for other products. Vogue reported recently the impact of a current film on a British peer: "*Bonnie and Clyde* knocked him clear into wide-shouldered coats, wide-bottomed trousers, correspondent shoes." The movies and the rest of life are always connecting, crossing-over, infiltrating one another. There is a loop of people-films-people which is unlike, in its intimacy and extensiveness, the non-mechanized arts.

To some film critics the two films I saw that day (Sinatra's and Warhol's) typify horrid opposites. There are avant-garde critics who would abolish *Tony Rome* as just another Hollywood product. And there are critics who regard *The Nude Restaurant* as just a dirty film and nothing more. Jonas Mekas believes that the underground movie is searching for "love and warmth and wisdom" and that these desirable qualities can only be got by abandoning "existing commercial values."

In fact, coinciding with diversification in Hollywood, there has come a change in film criticism. Movies intended for one group can no longer be dismissed by tastemakers of other groups. A new attitude came into the open in Paris in the early fifties with the magazine *Cahiers du cinéma*, whose writers included Godard and François Truffaut. Their achievement was to extend the classic list of directors (Griffith, Murnau, Eisenstein) to include the makers of popular films. Not only Alfred Hitchcock, but Howard Hawks, now a classic, and Jerry Lewis were analyzed and sympathetically interpreted. *Cahiers* expanded the *auteur* theory that only the director really counts.

There is another approach to be tested in a series of film shows at the New York Museum of Modern Art later this year. That program, called *Violent America*, will examine American films since the end of World War II in extra-personal terms. That is to say, it is not the style of individual directors but the themes and conventions common to groups and cycles of films that will be sought. Sometimes the actor, sometimes the producer may be the decisive personality in a movie. At other times, no one person can be specified as personally responsible. There are conventions that shape films regardless of the director's identity and thematic preoccupations that run from one film to another. The series, arranged by Toby Mussman, the writer, Robert Smithson, the artist, and me, is intended to reveal some of the characteristic patterns of cinema rather than the compulsive expertise of director recognition.

The popular cinema maintains contact with its various specialized audiences by means of conventions. Shifts in a convention can be as expressive as an individual's invention, provided you are informed about the conventions. Take the motorcycle-gang films, of which the precursor was *The Wild One* in which a gang, led by Marlon Brando, took over a town. The arrival of the gang is shown by shots of the riders coming around corners, approaching a static camera. The camera's point of view is separated from that of the intruders. In two recent motorcycle films, however, the camera pans along the highway with the riders, so that its point of view is the gang's. By matching the riders' speed the camera shows them, in fact, using the highway like a room, relaxing, talking, drinking as they go. Only the background moves.

These two films, *Wild Angels* and *Born Losers*, are both different from *The Wild One*. Brando's cyclist was like a Jean Gabin sailor from a French film of the thirties, tough, melancholic, subtle, personal, but in the new films the riders are presented in a detached, statistical spirit. Although both movies go after shock effects, both are cool. Without reference to an earlier treatment of the subject, an earlier stage in the convention, one can be misled by the sensationalism of the subject which is what the publicity emphasizes.

Now that one-man authorship rests with the underground moviemakers, it is to be hoped that the cult of individual creativity can concentrate on them, leaving us free to map the recurring and typical element of movies. Audiences understand these conventions. Now, perhaps, critics can begin to.

Raffaele
ORIGINALS
530 SEVENTH AVENUE
NEW YORK

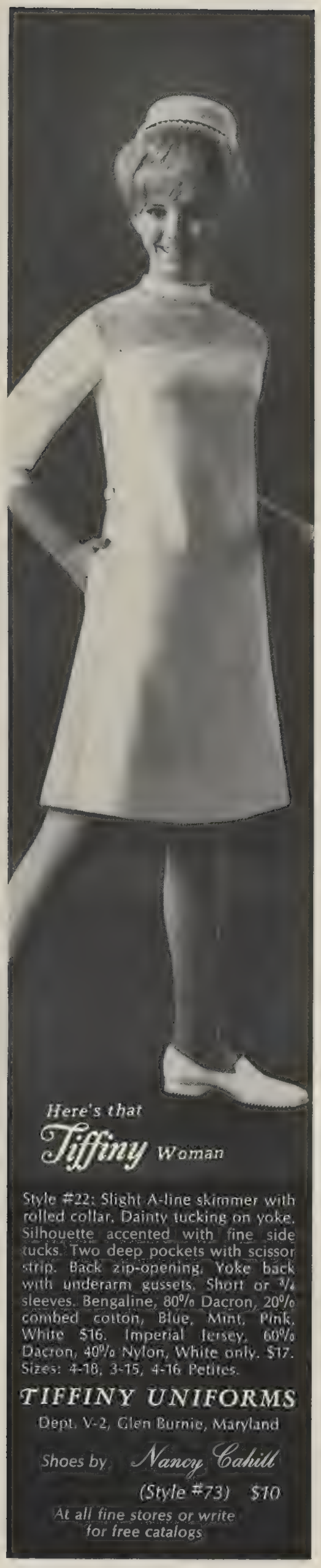


Crisply Contoured . . .

our sliver of silk and worsted, lit with white collar and cuffs . . . flashed with a patent belt.

About $90.

navy • black • bone
Lord & Taylor . . . all stores



Boston Sound

(Continued from page 165)

viction that Boston is the next hip Mecca. "Let's face it," he said. "The labels want an East Coast centre, and Boston is just bubbling over with talent." To certify his faith in this effervescence, Lorber has opened a Boston office and signed Orpheus and The Ultimate Spinach. But he recorded both groups in New York, where the big studios are. Perhaps that accounts for the hyper-orchestrated Broadway slick which permeates their first albums, but at any rate, the Spinach and Orpheus are as indicative of Boston's culture as baked beans, and just as canned.

To Lorber, these groups are unique. "They're not just doing country blues, like in San Francisco. It's more of an intellectual thing," he said, grappling for image-words, ". . . like classical music."

Lorber is not the only executive who speaks with hushed reverence of Boston as a centre for "classical" rock. Press biographies of new groups are filled with names of institutions attended and degrees received. This inclusion of intellectual credentials is part of the determined effort to project the image of a pop scene that is erudite, literate, and even aristocratic. Boston is to be the home of the rock scholar. Unlike his San Francisco counterpart who was ecstatically mystical, this new hero will be a rational thinker on the side. He will not smoke his tea, but sip it.

As with every myth, there is some truth to the notion that Bostonians approach rock as an intellectual as well as musical pursuit. But the strong collegiate audience for pop blues has little tolerance for the rock scholar. In appealing to this sensibility, Boston's finest groups have rejected the flourishes of electro-baroque pop in favour of raw, gritty sound. It is not the Beatles who most inspire them but a Boston University combo, Barry and The Remains, that burned itself out years ago after stunning local audiences with wall-to-wall raunch. They admire discipline in Boston, but not frills.

Michael Tschudin, who plays organ for The Street Choir, studied classical music with E. Power Biggs. Seated in concerto position (shoulders arched, hands raised, and blond hair covering his eyes) he can lay down a mean toccata and fugue, switching suddenly to a visceral Memphis backbeat. He finds no conflict between the two styles. "It never hurts to learn discipline on the instrument you intend to play," he said.

The Street Choir is in many ways the apotheosis of a "university" rock group. Lead singer Gilbert Moses, who writes most of the group's material, is a college drop-out, as are drummer Jay Rubero and lead guitarist John Hillman. But they are associated with the Cambridge student underground, and although only harmonicist Peter Ivers now is at Harvard, they are considered the university's only major rock group.

That designation is not as ironic as it sounds. Of necessity, the best campus rock musicians are usually found on the fringes of academic life. Scholarship and music are often competing disciplines, too time consuming to co-exist. Peter Ivers is a rarity; he studies Sanskrit and plays a heavy brand of body blues for The Street Choir.

Matriculated students join pop bands by the hundreds in Boston, but most are Sunday musicians, unwilling to view rock as anything more than a diversion from the study-hall routine. The Central Park Zoo is a group of five Harvard boys who enjoy playing but admit, "We're hardly creative." Their act is composed of hit-parade standards, arranged with a maximum of rhythm and a minimum of blues. It is a jolly sound, if you don't listen too hard, and the boys seem content to play it at school mixers, rehearsing occasionally in the basement of Harvard's Spee Club.

"We wouldn't mind success if it came instantly," said bassman Peter Gabel. "But otherwise, we've got other things, like medical school, to keep us busy." Gabel's complacence is understandable, for although he said, "our parents all believe in the poor college student," he has never faced the kind of poverty that forces many Boston musicians to play the rock bars for bread. His parents are Martin and Arlene (Francis) Gabel; the group's organist, Jonathan Cerf, is the son of the Bennett Cerfs.

But there is another, more anonymous rock scene, far from Harvard Square. Five years ago, while Cambridge embraced the sound of big-city folk music, high-school students in Boston proper were playing rock. A solid core of these musicians has come of age at a time when people across the Charles River are beginning to look with favour on the Big Beat. These "hard"-rock Boston groups know a seamier side of the scene than the collegiates. Beads and bells are tolerated in the right parts of Cambridge, but the sight of hippie clothes in the South End of Boston provokes outrage.

"Long hair is a constant hassle here," said John Wright, lead singer of The Beacon Street Union, which has been working Boston clubs for over a year and a half. Last October, a crowd of drinkers accosted the Union group onstage, wrecked the equipment and sent two musicians to the hospital.

"The straight people force you to stay in the woodwork," Wright said. "They'll buy a Jimi Hendrix record and groove on how cool he looks with his feathers and beads. But if they ever saw him walking on the street, they'd beat him silly."

Living in self-imposed exile has had its effect on The Beacon Street Union. The group's first single, "South End Incident," is a driving account of a rape-mugging, and its effect on a silent witness. Written by bassman Wayne Ulaky, it is a raw glimpse of big-city fear, delivered with the practised punch of a group which knows the importance of rhythm in rock. The Beacon Street Union has a strong sweaty sound that speaks as much of the docks as it does of the campus. If they don't lose themselves in psychedelic static, they could come to represent a stone-hard rock sound that is far closer to the true music of Boston than the slick curlicues favoured by the men who produce records.

But right now, the members

(Continued on page 215)

Boston Sound

(Continued from page 214)

of The Beacon Street Union only represent themselves, and like most musicians, they resent the exploitation of their scene. "These people aren't coming to watch Boston happen," guitarist Paul Tartachny said, "they're coming to make it happen."

For the record men to succeed, there will have to be some changes made. Live rock is an exhibitionist's medium, and the body has always been as basic an instrument to a rock group as the guitar. Musicians flocked to San Francisco last year to enjoy a freedom of display that was unique in American city life. The police were cool; reporters curious, even cordial. If there was to be a youth revolution, the city fathers were determined to make San Francisco its commercial bastion—they did.

But Boston is as tight as its streets. Some people still consider rock immoral; even "South End Incident," a song as real as the newspaper *Boston Globe*, was banned on the radio.

"There's actually a much stronger underground situation here than in Frisco, precisely because Boston is one of the most up-tight cities in America," said Peter Rowan, rhythm guitarist of Earth Opera. As a folk musician, Rowan had little trouble finding a place to play in Cambridge; one of the best-known folk cellars in the nation—Club 47—occupies a basement behind the Harvard Coop. But playing progressive rock is another story. Typical of the discothèques which book local acts is The Boston Tea Party, a joyously scruffy hall with a stage piled high with amplifiers. Rows of discarded theatre seats line the flaking walls, and painted across a centre arch are the words: "Praise Ye The Lord." Very Boston.

But acoustically, working the Tea Party is like playing in a bowling alley. Boston has nothing to compare with San Francisco's superb ballrooms, and even if it did, the city would lack two crucial ingredients for a true rock scene: the hip audience and other musicians. A good Boston group has to leave town to make it big.

Audiences can be cultivated, and psychedelic palaces built for them. But, as Peter Rowan said: "Boston is overrun with people who have heard a lot of records but aren't really into music."

The musicians are arriving slowly and maturing even more slowly. They live in the hip ghetto of Fort Hill in Roxbury, or the slums around Cambridge's Central Square. They rehearse in such padded storefront studios as Riffs Inc. They are still trying on sounds, and sometimes the results fit badly. "I know so many overnight bass players," said Jim Rooney, who runs Club 47. "They don't realize you can't become a rock musician by just plugging in."

The Bead Game is a new group—so new the musicians didn't know their lead guitarist's name when they posed for a picture recently. But they are working hard to reconcile an organist who studied classical piano and a bassman who once played only jazz. Lead singer and writer John Leone took the group's name from Hermann Hesse's *Magister Ludi* to express this divergence. "Like the book," he said, "we're about inter-relating disciplines and harmonies."

Right now The Bead Game needs time more than anything, but that is the one thing the record men refuse to grant. "People are running into this scene too fast," said John Wright of The Beacon Street Union. "You just can't form a band and record it in two months. It needs to develop a group consciousness first." Till now, the Union and The Street Choir are the only Boston area groups to achieve that sense of their own style. But neither band plays anything that resembles the Boston sound as recorded in Tin Pan Alley.

These bands sound like themselves and that is the idea. When a reporter from *Avatar*, the city's underground journal, asked Gilbert Moses of The Street Choir what he called his music, he answered: "Be-bop." Peter Ivers chimed in: "Bebop-a-bed-dely-bop-a-chapa-ti-too."

"What's the Boston sound?" the reporter insisted. Gilbert Moses thought for a while, shrugged, and answered, "Us." And he was right.

VOGUE'S TRAVELOG

A Directory of Fine Hotels and Resorts. Write for reservations to these—"As Seen in Vogue"

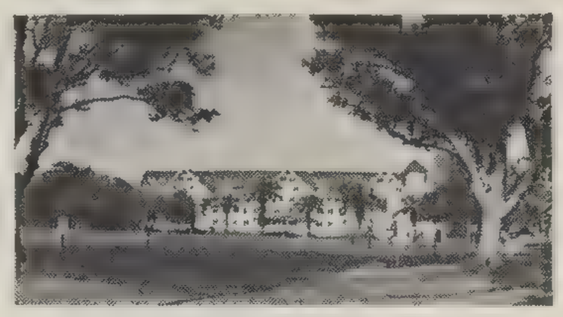
Arizona

WICKENBURG

RANCHO DE LOS CABALLEROS. Bask in winter sunshine. Children's program; tutoring school nearby. Swim, ride, tennis, golf, a skeet range, relax—fun in the sun. Casual resort life.

Florida

BELLEAIR



The Belleview-Biltmore

Golf Heaven: three championship 18-hole courses; two start at Hotel door, third is minutes away. Four pros, caddies, carts. Private beach club, pool, tennis, shuffleboard. 600 acres. Huge rooms, traditional service and cuisine. Danceable nightclub music. Jan.-mid-April. Write Donald E. Church, Mgr., The Belleview-Biltmore, Belleair, Clearwater, Fla. 33517.

ST. PETERSBURG

VINOY PARK HOTEL. Finest on Gulf Coast. Pool. Golf course. 375 rms. Faces Tampa Bay. Am. plan. Guest privileges at exclusive Bath Club. Folder—rates. Sterling Bottome, Managing Director.

Jamaica

OCHO RIOS



Silver Seas Hotel

A Charming, Club-like Hotel with a delightfully informal air. Calypso band, Dancing every night, Boats, Tennis, Golf, Skin Diving, Fine Cuisine. Ocean rooms $24 and $26 per person MAP.

RR Hotel Representatives
1270 6th Ave., N.Y. PL 7-4666
Miami FR 7-3575. Chicago 346-0940
Toronto WA 1-3161. London

Has Vogue Travelog helped you in deciding where your vacation or holiday will be spent? If so, when writing to the hotels or resorts for literature, or when making your reservation, inquiries mentioning Vogue will be given special consideration.

BUY

UNITED STATES

SAVINGS BONDS

GOING ABROAD?



EUROPE IN A SUITCASE
11th EDITION
$1.00 ppd.
($1.25 by 1st cl. mail)

World travelers know EUROPE IN A SUITCASE is the best book to read before going abroad! Jam-packed with invaluable advice, it gives twelve check lists and hundreds of travel tips to get you off to a smooth start. It discusses clothes, packing, passports, tipping, etc.; its "Calendar Countdown" guides you step by step in the months before you leave home. Send today for the 11th Rev. Edition . . . it's just $1. ppd.

(Each book includes a catalog of hard-to-find travel accessories, so you can shop by mail.)

"ITS 64 PAGES ARE CRAMMED WITH USEFUL TIPS."—VOGUE

TOURIST IN RUSSIA, my latest book, calms pre-travel jitters! It advises on clothes, visas, etc.; contains important facts not found elsewhere to guide you from preparation to return. $1 (or $1.25 by 1st cl. mail).

MRS. MURIEL W. SCUDDER
Box 72-V, Manhasset, N. Y. 11030

FATTY?

• Lose pounds and inches

No fad diets • No harmful drugs

Yes, a lovely figure can be yours with the help of Obesity Bell Tablets. Each tablet expands to 8-times its size, giving you a sense of fullness to curb your appetite. You can eat 3 meals a day (half portions preferred). Consult your physician for any prolonged weight loss program. So effective that it is used and recommended by thousands of registered nurses. So safe, no prescription needed. Mail only $3.00 today for 240 Obesity Bell Tablets (40 day supply) or send $1.25 for 80 tablets (14 day supply). Prompt postpaid shipment from Hollings-Smith Co., Inc., Dept. V-3, Orangeburg, New York 10962 (producers of quality drugs since 1909).

—MAIL COUPON TODAY—

Hollings-Smith Co., Inc., Dept. V-3,
Orangeburg, New York 10962

☐ Send 240 Obesity Bell Tablets (40 day supply). $3.00 enclosed.

☐ Send 80 Obesity Bell Tablets (14 day supply). $1.25 enclosed.

Name

Address

City

State & Zip

BOOKS WITH STYLE FOR CHILDREN WITH STYLE

By Lavinia Russ

EDITOR'S NOTE: *Mrs. Lavinia Russ has long been identified with children's books and, now that her three children are adults, has started to help form the reading tastes of her granddaughter. She is the children's book editor of* Publishers' Weekly, *the consultant for the* WNBC-TV *program* Children Explore Books, *and was, at one time, the buyer for the children's book department of Scribner's Book Store. With Alan Price, she wrote* A Young Explorer's New York. *Alone, she wrote* Over the Hills and Far Away, *which will be published this March by Harcourt, Brace & World.*

I don't want to shoot the piano player. It's the man who first defined a good children's book as a meaningful book—that's the villain I'm gunning for. I will find him someday but I have a hunch that he will turn out to be a woman and that I will find her at a wedding reception, a Barbie Doll passing as the mother of the bride. When I find her, I will shoot her down for the wrong she's done to children.

Whatever her name is, she is responsible for more lost innocence than the Marquis de Sade. Before she came along with her gaggle of words that bring their own quotation marks with them (and that's enough right there to damn them), her "meaningfuls" and her "significants" and her "worthwhiles," parents had a marvellous time picking books for their children, for their small ones especially, blithely enjoying the fun of finding the picture books that they had loved when they were small or, if they were grandparents, of finding that the books their children had loved were still around for their grandchildren.

It was a party for these parents to discover new books that they fell in love with at first sight. Now the party's over. They have been so subdued by the obligation to give their children a "meaningful," "significant," and "worthwhile" picture book that they approach the choice with the solemnity usually reserved for the choice of a college.

I used to see them come into Scribner's Book Store, tense with the fear that they might make the wrong choice and take home a "bad" book. I never wanted to shoot *them* down. I *did* want to reassure them with a soothing, "There, there, don't be afraid. Everything's going to be all right."

I wanted to tell them: "Just remember what Oscar Wilde said—that there is no such thing as a moral or an immoral book—that books are well written or badly written, that is all." If a man who was a legend in his time, an Albert Schweitzer or a Carl Sandburg, had said it, I might have dared. Oscar Wilde was a legend in his time, but not the kind to reassure a parent.

But it was only the fact that I didn't want my mail forwarded to the Payne Whitney Clinic that kept me from shooting down the customer who bellowed at me when I told him the price of a beautiful picture book—it was Piatti's *The Happy Owls*—"Four dollars and fifty cents! How have you got the nerve to charge four dollars and fifty cents for a picture book? They used to cost a dollar."

Timidly I pointed out to him that the book was so beautiful its worth couldn't be measured by dollars and cents.

But when he roared at me: "What difference does it make whether it's beautiful or not? Kids will look at anything," I found my courage.

I roared back: "That's the whole point! They *will* look at anything. That's why the first books they look at are the most important books they'll ever look at. That's why the first books they look at must be books with great style, for they're the books that will establish their tastes for the rest of their lives."

He left me standing there, a frustrated woman, because I hadn't found a better word to use than "taste." Such a minchy word. I was frustrated that I hadn't repeated the wise words of Frances Clarke Sayers: "The first picture book opened by a three-year-old is the beginning of wisdom and will at last result in the flowering of the adult, the judicious, the discriminating or scholarly mind." He wouldn't have listened.

But what are parents to do who *are* interested, when they are faced with thousands of children's books from which to choose? (2,713 children's books were published in 1966; 1,700 came out last fall.) Not all of them are picture books, of course, but there are enough to overwhelm the most valiant. The merchandise books—those gaudy-coloured retellings, adaptations, and simplifications of favourite stories, stamped out for quick appeal—and quick oblivion—these are no problem. Neither are the "cute" books—those arch books that are not written for children at all.

One thing you can do is to play it safe, to pick the ones that you loved (and one of the glories of the children's book world is that most of the ones you loved are still in print). The books that fulfill Walter de la Mare's challenge: "Only the rarest kind of best of anything can be good enough for the young." These include the following:

the Leslie Brookes
the Randolph Caldecotts
the Kate Greenaways
the Ernest Shepards

(Continued on page 222)

VOGUE'S SCHOOL & CAMP DIRECTORY

For advice: write Vogue's School Bureau, 420 Lexington Ave., N.Y. 10017, or call 689-5900

Summer Schools

ST. MARGARET'S SCHOOL
SUMMER SESSION JUNE 16—AUGUST 8
Girls. Accred. courses, grades 8-12. English, French, Spanish, Latin, math, history, developmental reading, art, typing. Small classes. Sailing, pool. Write: **Summer School, Box 158-V, Tappahannock, Va. 22560.**

CHAPEL HILL SUMMER SCH.
Girls. Boarding. Grades 7-12. Advanced, review courses in regular subjects. Remedial Reading, Math. Accredited. Art Workshop. Excellent library. Afternoon activities include riding, swimming. **Mrs. S. V. Warden, 327 Lexington St., Waltham, Mass. 02154.**

THE CAMBRIDGE SCHOOL
OF WESTON
High school subjects. Advanced projects. Reading and study skills. Swimming, sports. Trips to college campuses and Boston plays and museums. Coed. **Summer School Office, Weston, Mass. 02193.**

ECOLE ARCADIE
Intensive 6-week and 4-week language programs, coed ages 13-18. All classes & activities conducted in French. Swimming, tennis, sailing complete a delightful summer. European staff. **Dr. Richard T. Gott, Ecole Arcadie, Bar Harbor, Maine.**

MAXWELL VACATION SCHOOL
NEAR A COLLEGE CAMPUS, ITHACA, N. Y.
Girls & Boys 15-18 **30th Summer**
Preview of college life in academic-social, cultural program. Preparation & review for College Bds. Dev. Reading. Math Refresher. Conv. Spanish, French, Russian. App. psych., drama, art, typing, driver's ed., judo. Supervised study. Lectures. Courses accred. Bd. of Regents. Sports. Dances, live bands. Trips.
Mrs. Otto G. Schonberg, Dir.
250 West 57th St., New York 10019 • 212 PL 5-2506

Burnham-by-the-Sea
Newport, Rhode Island
Summer Vacation School for girls 12-18 on beautiful ocean-front estates. All subjects. Small classes. Reading skills, study habits, typing. Music, art, dramatics. Swimming, riding, tennis, golf. Delightful social life. National enrollment. 18th summer. Bulletin:
George Waldo Emerson, *Director*
Box 43-DD Northampton, Mass. 01060

Summer Creative Arts

BELVOIR TERRACE
LENOX, MASSACHUSETTS
A Fine Arts Center for Girls, ages 9-17. Art, Dance, Drama, Music, Sports. Professional staff—careful supervision—limited enrollment. **Mrs. Samuel Schwartz, 12 East 86 St., N.Y. 10028. BU 8-4000.**

AMHERST MUSIC CENTER
8 or 4 wks. June 30-Aug. 25. Coed 12-20. Sebago Lake region. Raymond, Me. Music study. Seminars in voice, organ, all instruments. Orchestra, bands, chorus. Superb location. Sports. Brochure. **Dr. J. C. Schuler, 29 Braeburn Rd., So. Deerfield, Mass. 01373**

NEW ENGLAND MUSIC CAMP
31st yr. Belgrade Lakes area, Maine. Coed 10-18. Serious study; artist-instructors. Varied outdoor program. Instrument, voice, theory; orchestra, band, choir. All levels. 8 wks. $645, inc. pvt. lessons. Ctlg. **Mr. & Mrs. A. S. Booth, 43 Marlin Dr., Groton, Ct.**

CHAMBER MUSIC SCHOOL at CAMP SOLITUDE
West Shore Lake Placid, New York
Coed 10 yrs and up. Beginners and advanced. Artist faculty. Private instruction in voice, piano, all orchestral instruments. Classes in rudiments of music, harmony and composition. Chamber orchestra and ensembles. Opportunity for public performance. Land and water sports. Excellent food, attractive quarters.
Joseph and Elva Kelsall, Director-Owners.
256 Varsity Ave., Princeton, N.J. 08540. Tele.: 609-452-2139

Adventure in Creativity
ART MUSIC THEATER CREATIVE WRITING
A new summer resident program that integrates the arts. June 23-Aug. 4. Boys & girls, ages 14-19. Students choose major & minor fields, but become involved in all four areas. Group & private instruction. Regular group evaluations of creative works. Public performances & exhibits. Full recreation program. Brochure:
Herbert G. Motley, Jr., Dir. Cranbrook School, Bloomfield Hills, Mich. 48013

Special Camp

THE RONICK SCHOOL INC.
Coed. summer; Boys, residential winter. For exceptional Youth with learning difficulties. Academics; Training; Sports. Non-profit, non-sect. Write, stating young person's age. **R. L. Blossom, R.D. 1, Box 347, Washington, N. J. 07822. (201) 453-2410.**

Travel

STUDENTS ABROAD
11th Year. For travel or study or family stays with a small group—at a leisurely pace—having a lively, flexible program—and leaders of calibre, taste and wit. Director: **G. Lang, 200-V East End Ave., New York, N.Y. 10028. (212) EN 9-1395.**

SUMMER SKI-TOUR CAMP
6 exciting sport-travel European summer adventures for students, including summer Ski-Tour of Europe. Grades 9-12. 43 days, all inclusive, $1800-2100. Catalog: **Athletics Around the Globe & Ski-Tour Camp, 52 Vanderbilt Ave., N.Y. 10017. (212) MU 6-1293.**

YOUTH TRAVELS
TO MEXICO OR EUROPE
Leisurely travel. Language learning. Family living. Special interest groups arranged such as Exploring Anthropology. Project English; work with local children. **Dr. Alex V. Lazes, Dir., 47 Stephen Marc Lane, New Hyde Park, N. Y. 11040. (516) GE 7-7514.**

SCIENTIFIC EXPEDITIONS
Exploring and collecting in wilderness areas of New Mexico, Colorado, Utah and Arizona. 39th year. Turquoise Trail For Girls (12-16); Little Outfit For Boys (10-12); Prairie Trek For Boys (13-16). **Hillis L. Howie, P.O. Box 1336, Bloomington, Ind. 47401.**

EUROPEAN & WESTERN TOURS
America's Largest Student Travel Organization
ARISTA STUDENT TRAVEL ASSOCIATION
589 FIFTH AVENUE · N.Y., N.Y. 10017 212 MU 8-2230

Write
to the camps listed here for further information and catalogs

LIVING FRENCH
• ÉCOLE DE CHAMPÉRY: Swiss Alps. Morning classes. French staff—3 levels. Combined activities with French teenagers. PLUS exciting, historic Tour of France incl. Paris. (15-18 yrs.)
• LIVE WITH FRENCH FAMILY: Attend U. of Geneva. Art, concerts, excursions. WEEK in Paris. (17-20 yrs.)
8th year Mature supervision. D. V. Reich
TYROL PROGRAMS ABROAD
8820 Burning Tree Rd., Washington, D. C. 20034

PROJECT EUROPE
THE AMERICAN SCHOOL IN SWITZERLAND
Lugano-Montagnola
AGES 15-20

SWISS HOLIDAY
Eight weeks of exciting camping-study travel from villa on Lake Lugano, Austria, Germany, France, Spain, Italy, Yugoslavia, Greece. Seminars, lectures, recreation.

SUMMER SCHOOL IN FRANCE
Eight weeks of study and travel in France. French classes daily for high school and college students. Based near Avignon.

PROJECT RUSSIA
Eight-week program: six weeks of travel in Soviet Union; introductory and summation weeks, lectures and seminars in Lugano.

Director, M. Crist Fleming
For information, write to:
N.Y. Rep., 326 East 69th St., N.Y., N.Y. 10021

Boys' & Girls' Camps

MILBROOK-IN-MAINE
Coed 8-18. One of America's fine traditional camps. Riding, sailing, water-skiing, tennis. Farming & building projects. Extensive trip program. Tutoring. Camp also open June & Sept. Est. 1939. Catalog. **Robert G. Horan, Box 265, Woodbury, Conn. 06798.**

CAMP LAUREL—MAINE
Echo Lake. Individualized program for boys and girls 8-15. Sailing, Skiing, Scuba, Tennis, Riding, Canoe & Mt. Trips, Theatre & Studio Arts. Non-sectarian. **Dr. and Mrs. Merrill H. Archard, Box V, 5 Lookout Avenue, New Paltz, New York 12561.**

INDIAN & FOREST ACRES
Camplife at its Best for Boys & Girls (2 mi. apart). Pride of Maine in the White Mts. 45th yr. Nationwide Prestige. All Sports, Arts, Sciences & Trips. U.S.L.T.A. White Mts. Tournament & Horse Shows. **1125 The Parkway, Chestnut Hill, Mass. 02167.**

HOLIDAY TRAIL—BOYS HOLIDAY HIGHLANDS—GIRLS
Hillsboro, N.H. Complete Riding, Waterfront, Athletic Programs. Own stables. Crystal-clear lake. **Mr. & Mrs. K. Hawk, Country Ridge Ct., Port Chester, N.Y.**

PLEASANT BAY CAMP
Only Co-ed Salt Water Sailing Camp on Cape Cod. Ages 6-13. Sailing, swimming, sandy beach. Tennis, archery, baseball. Trips, music, drama. Crafts, nature. Riding extra. Screened cabins. Nr. churches. **Mr. & Mrs. J. T. Melcher, Jr., So. Orleans, Mass.**

ALDERKILL
Boys and Girls 5-15. Est. 1938. Riding, swimming, shop, pets, dancing. Baseball & tennis teams. Individual ability developed. 135 acres. 90 miles N. Y. Camp open all year for visiting. **914-876-4783. M. G. Treadwell, Rhinebeck, New York 12572.**

CATHOLIC CAMPS
Our Lady of Lourdes for girls. Acadia for boys. Ages 6-18. Two private lakes in Catskills. Riding, water skiing, all sports, trips, weekly dances, crafts. Tutoring. Res. priests, M.D., R.N. 62 yr. **212 WA 6-5840. Rev. John G. Ruvo, 472 West 142 St., N. Y. 10031.**

CAMP AKIBA
IN THE POCONOS ELEV. 1900 FEET.
43rd yr. Prvt. lake. 200 mi. NYC. Sep. boys' & girls' camps. Fine facilities. Sabbath Services. Res. nurses, physician. 8 wks. $825. **L. Sherr, 1909 Spruce Street, Phila., Pa. 19103. Tel. NYC evgs. (212) 777-0653.**

LONGVIEW RIDING CAMP
Coed; in Kentucky's Bluegrass area. Golf, 18 hole course and driving range; Canoeing; Sailing; Tennis; daily riding. 2 lakes; pool. Ages 5-15. ACA approved. Four 2-wk. sessions: June 16-Aug. 10. **Dr. & Mrs. Ralph Ellis, Rt. 2, Stamping Ground, Ky. 40379.**

HOLIDAY HARBOR
Seafaring Camp. On Little Sarasota Bay. Coed 5-18. Child progresses thru Able Seaman, Mate & Capt. ratings, in sailboats, outboard & inboard boats. Swimming, wake surfing, overnight cruises, etc. Write: **7726 South Trail, Sarasota, Florida 33581.**

CIMARRONCITA RANCH
UTE PARK, COLFAX CO., N. M. 87749
Alt. 6,300. Cool, dry climate. 3,000 acre ranch. Daily riding, tennis, swimming, ballet, drama, art. Pack trip, wilderness camping. Separate girls and boys camps. Est. 1931. Careful Supervision.

FOUR WINDS—WESTWARD HO
Girls & boys 6-16. On Orcas Island, San Juan group. Land & water sports include riding, saddle trips; sailing & cruises; music, dancing, arts, crafts. Experienced leaders. 42nd yr. Address either camp, **Deer Harbor, Wash. 98243. Telephone 206-376-2954.**

QUARTER CIRCLE V BAR RANCH
40,000 Acre Arizona Ranch Camp • Coed 8-17
Challenging, educational and diversified experience in the southwest for nationwide enrollment. Daily riding. Roundups, rodeos, gymkhanas. Pool 35x90. Sports and crafts. Pack trips. Motorized caravan trip through scenic, historic southwest. Cool, dry climate. Magnificent country. Mature staff. 39th Yr.

—Optional Summer Study—

Enrichment, make-up and review in most elementary and secondary subjects. High standards. Accredited. Devote one to four hours to classroom and study, remainder to regular outdoor program. Catalogue.

Also winter college prep school

Charles H. Orme, Jr., Box G, Mayer, Arizona 86333

Horsemanship

NYMA CAVALRY CAMP
7 weeks at N. Y. Military Acad. on famous Troop D horses under former Cavalry Officers. Trips, maneuvers, show riding, jumping. Boys 9-15. Also tennis, golf, 3 pools. Regents courses. Phone 914-534-3710. **30 Campus Dr., Cornwall-on-Hudson, N. Y. 12520.**

WISHE RIDING CAMP
80 Girls, 7-15. Major and minor riding programs. Tennis, swimming, canoeing, all camp activities. Private lake, large pool. Screened cabins. Exc. food, care. Inc. fee. 100 acres 60 mi. N.Y. **Mr. & Mrs. A. G. Wishe, R.F.D. #4, Middletown, N.Y. 10940.**

MEADOWBROOK MANOR
RIDING FARM IN POCONO MOUNTAINS
Girls 7-16 years. Specializing in all forms of equitation incl. dressage, showing, jumping. Swimming. Art. Families too. Residential. **Mr. & Mrs. M. H. Fuegle, R.D. #3, East Stroudsburg, Pa. 18301.**

HIGH HAMPTON
School of Equitation. For girls 8-15 who love horses. June 9-Aug. 4 (one to 8 weeks). Expert instruction. Beautiful 2300-acre estate in Blue Ridge Mts. Golf, swimming, family accommodations. **High Hampton Inn & Country Club, Dept. Q, Cashiers, N.C. 28717**

Any of the camps listed here will gladly give you further information. Letters mentioning VOGUE will receive special consideration.

Girls' Camps

ROCK RUNN RIDING CAMP
Girls 7-18. Exceptional instruction for trail, hunt & horse show. Beginners' mounts & hunters. Excellent training: oils, sculpture, folk art, swimming, tennis. Tutoring. Chester Co., Pa. Churches nearby. **Mr. & Mrs. John B. Ziegler, Box 22-V, Pottstown, Pa. 19464.**

TEGAWITHA
Camp for Girls 6-16. Atop the Poconos. On private lake. All land sports, swimming, riding, dramatics, dancing, crafts, tutoring. 8, 4 wks. Private Catholic chapel. 51st yr. Catalog. **Mrs. James P. Lynch, Dir., Camp Tegawitha, Box V, Tobyhanna, Pa. 18466.**



Come with us to
CAMP NAUSAKWA in the Poconos

At our summer camp for girls, your daughter will make new friends and enjoy a full variety of activities. In addition to swimming, water sports, and water ballet, our private, 60-acre lake is ideal for rowing, canoeing, and sailing, and the 1,000 acre wooded site offers a world of space for hiking, nature study, and campcraft. There is also a full program of sports, drama, arts, crafts, horseback riding, and other activities including informal language sessions. The all-new buildings provide a rustic atmosphere with modern facilities. 96 girls 6-16. For our brochure, write to: Mrs. Wm. Gilbert, Camp Nausakwa, Box 101G, Mt. Pocono, Pa. 18344.

Directors of travel groups, summer camps and schools listed here will gladly send you complete details about their programs. Or you may write us for suggestions. Vogue's Camp Bureau, 420 Lexington Avenue, N. Y. 10017.

Girls' Camps

LES CHALETS FRANCAIS
Deer Isle, Me. "Where French is always Fun." Imaginative program. Girls 5-18 learn fluent French the conversational way. Live in Swiss chalets. Riding, sailing, tennis. Ballet, art, drama, music. **Mrs. Elsa V. James, 1024 Westview Ave., Phila., Pa. 19119.**

KEZAR LAKE CAMP
LOVELL, MAINE
established 1954
is now exclusively for girls.
B.V. & S.V. Lambert, 38 Beechwood Road, Hartsdale, New York 10530.

CAMP WA-KLO FOR GIRLS
"A Summer Your Daughter Will Remember"
Thorndike Lake, Jaffrey Center, New Hampshire
Est. 1938. An ideal camp. 100 girls, ages 5-18.
All camp activities. Tutoring. Mature staff. **Ethel V. Kloberg, 506 Devonshire Rd., Baldwin, N.Y. 11510.**

TEELA-WOOKET
The Horseback Camps of Vermont. Glorious summer of riding, fun! 3 age groups. Water sports, golf, tennis, archery. Drama. Tutoring. Trips. $495-$645. Outfit rented. Idlewild for Boys. Bklt. **Mr. & Mrs. A. L. Hayden, Box 156-V, Wellesley Hills, Mass. 02181**

INTERLAKEN
A distinguished Vermont private camp. Girls 6-18. Superb riding, tennis, water sports, golf. Outdoor camping. Art, crafts. Tutoring. Protestant, Catholic services. 46th year. **Mr. & Mrs. Bernard F. Dudley, Box V, Sharon, Vt. 05065.**

BUFF LEDGE
Lake Champlain, Milton, Vt. Daily riding. Equitation, jumping, show team. Superior waterfront program; swimming team. Dramatics, golf, tennis, riflery, trips. All-incl. fee. 100 girls 7-18. **Mr. & Mrs. M. W. A. Hunt, Box 5275-S, Mt. Carmel, Conn. 06518.**

HOLIDAY HILL IN VERMONT
Craftsbury Common. 90 girls 7-17. Congenial cabin living. Stowe area. Daily riding, care of camp stable. Sailing, water skiing, tennis, arts, dance, mt. trips. CIT program. **Josephine Willard & Dorothea Loewel, Dirs., 55-C Locust Ave., New Rochelle, N. Y. 10801.**

Kiniya
On a Bay of Lake Champlain in Vt. Girls 6-17

VERMONT 50TH SEASON. Riding for every girl every day—wonderful trails—own stable. Sailing, swimming, canoeing, water skiing, tennis, archery, riflery, crafts, dramatics, dance. Give age. Booklet.

IRELAND Special program for older girls. 3 weeks at Kiniya, 3 weeks in Ireland pony trekking. Hunt Ball, Dublin Horse Show. Visit Edinburgh, London.

Mr. & Mrs. John J. Williams, Milton, Vt. 05468. Tel. 893-7849

We invite you . . .
When you are in New York we invite you to call at our offices—a few steps from Grand Central—to discuss your school or camp questions with us.

SEASCAPE ON CAPE COD
Specifically for OVERWEIGHT Young Ladies
Ages 11-18. EST. 1959. J. V. Spargo, M.D. • F. P. Heald, M.D. • P. S. Peckos, B.S., Nutritionist. Owned & operated by original & permanent professional staff. Monthly winter follow-up—Boston, N.Y.C., Wash., D.C. C.I.T. prog. & parents' seminar. Mem. A.C.A. Also Lancer for boys. Brochure: **John V. Spargo, M.D., Box 377, E. Brewster, Mass.**

SEAL BAY
EAST PENOBSCOT BAY AREA—MAINE
GIRLS 7-17



Riding Concentration (Beginners-Advanced), sailing, Red Cross waterfront, tennis, dramatics, dancing, music. Optional educational concentration: French, Math, Secretarial. Emphasizes individual attention thru experienced family leadership. Booklet.

Mr. and Mrs. A. V. Perkins
33 Stroudwater Rd., Portland, Me. 04102

brownledge
Mallett's Bay, Vt. "One of America's finest camps."

FREE DAILY RIDING FOR ALL. Finest show horses, mounted lance drill, jumping optional. Sailing, racing tactics, aquaplaning, drama, tennis, golf, archery, swimming, crafts, trips. NO EXTRAS!

"THE COMPLETE AND DIFFERENT CAMP"
Girls 10-18

For booklet, state age and write winter office:
Miss Barbara Brown Winslow
155 Dodds Court, Box V, Burlington, Vt. 05401
(JC Course, girls 16 & 17, filled for 1968)

HORSES — WATER SKIING Chris Craft

Girls' Camps

QUANSET SAILING CAMPS
Cape Cod camp for girls 7 to 15 featuring daily sailing on beautiful Pleasant Bay. Races, Swimming, Tennis, Crafts, Archery. Riding included in fee. 4 age groups. Adult Sailing School June & Sept. 64th year. Catalog. **G. Bruce Hammatt, So. Orleans, Mass. 02662.**

AVALON
A Salt Water Sailing Camp on Cape Cod. 85 girls, 8-14. Fun & relaxation, individualized program, experienced staff. Daily sailing, swimming & tennis; also golf, riding, life saving, sports, trips. **Mr. & Mrs. W. V. Winkler, Avalon, Chatham, Mass. 02633.**

SEA PINES CAMP
Girls 5-18 have summer fun on historic Cape Cod. White, sandy beach. Sailing, Swimming, Water Skiing, Riding. Land sports. Crafts, Dramatics, Dancing. Music, Trips, Tutoring. Rem. reading. 62nd yr. Bklt. **Esther Spargo Walp, 410 Fourth St., Marietta, Ohio.**

SADDLE RIVER RIDING CAMP
Sterling, Mass. 50 girls, 9-16. Season: $750. incl. daily riding; individualized instructions. Jumping; shows; indoor ring. Pool; strong swim prog. Arts, crafts. Trips. **Mrs. Henry Hulick, Sterling Jct., Mass. or N.Y. area 'phone 914 SCarsdale 5-3046.**

BELGIAN VILLAGE CAMP
Cummington, Mass. 90 Girls 7-16. Scheduled program in relaxed atmosphere with emphasis on Performing Arts, Riding, Tennis, Swimming. Strong staff. Private lake. Pool. **Mary V. Beasley, 22 Woodbine Ave., Larchmont, New York 10538. Phone: 914-TE 4-8172**

PO-NE-MAH
KENT, CONNECTICUT
54th Season!
80 Girls, 6 to 16 years old.
Mrs. Gilman Williams, "Heathcliff," Kent, Connecticut 06757.

THE ELMS ON KEUKA LAKE
Camp for Girls 8-16. In the famed Finger Lakes. Fine accommodations. Experienced staff. 6 wks. season. Featuring water skiing, sailing, swimming, competitive swim team & tennis. All incl. fee. Ctlg. **Mr. & Mrs. R. V. George, 630 E. Lake Rd., Hammondsport, N.Y.**

ECHO CAMP
A fine traditional camp for over 20 yrs. 90 Girls 7-16 enjoy true friendships & freedom on Raquette Lake in Adirondacks. Horsemanship, Tennis, Water Skiing, Sailing, Canoe Trips, the Arts. Impeccable facilities. **Mrs. C. V. Clough, Pleasantville, N.Y. 10570.**

JEANNE d'ARC
Girls 6-18 enjoy fun & friendship in Swiss chalets. On Adirondack lake. Individual program. Sail, swim, water ski, trail ride & camp on island outpost. All land sports. Tutoring. Stimulating leadership. $700. **Mrs. C. V. McIntyre, 340 East 64 St., N.Y. 10021**

LONGACRES RIDING CAMP
East Aurora, N. Y. Fifty horses to ride; the fun, too, of caring for one. All other camp activities. Instruction in small groups so campers learn and have such fun. 2, 4 or 8 wks. **Mrs. Frederick V. Kranz, Director, 152 Mill Rd., Stamford, Conn. 06903.**

FIRE • PLACE • LODGE



A Salt Water Camp for girls 5-18, East Hampton, L.I. Swimming, sailing, navigation, water-skiing. Excellent riding program. All land sports. Dramatics, music, fine arts. CIT. Tutoring. 33rd year.

Mrs. A. V. Purcell
East Hampton, N.Y. 11937

OVERWEIGHT GIRLS 8-18
ENJOY A FUN-FILLED SUMMER WHILE LOSING WEIGHT
• Pool • Tennis • Riding • Golf • Rowing • All Sports • Cultural Activities • Social Grooming • Re-education in Eating Habits • Follow-up program maintains weight loss • A Non-medical Program of Healthful Diet and Exercise • *Accredited by American Camping Assn. & Association of Private Camps.*

Also Camp Tahoe for Overweight Boys
CAMP STANLEY
Mrs. Gussie Mason, Director
Box 529, Hurleyville, New York 12747

Lake George CAMP FOR GIRLS



On beautiful Lake George, Glenburnie, N. Y. Private shore of protected coves, sandy beaches. Pollen free area. Water skiing, all water sports at their best. Scenic view from spacious cabins in 95-acre woodland campsite. Fully equipped little theatre—professional staff. Riding, riflery, tennis, arts and crafts. Three age groups, girls 6-17, each with its own head counselor. One staff member for every four girls. Mature, experienced counselors. Resident nurse. Brother camp nearby.

Kate V. Boylston, 16 Fairview St., Ansonia, Ct. 06401

Girls' Camps

CAMP WATERVLIET
For girls 7-17. 400 acres; woods, lake, pool. Daily riding; sailing, skiing, canoe trips, tennis, other sports. Arts, crafts, theater. Ranch, Pioneer, CIT programs. All inclusive fee. 39th year. Booklet. **Dr. & Mrs. H. V. Tatter, Watervliet, Mich. 49098**

RED PINE CAMP FOR GIRLS
Minocqua, Wis. Est. 1938. Girls 6-16. Extensive waterfront, riding, sports, arts programs. Qualified staff. Individual instruction. 8, 4 weeks. Catalog: **Mr. & Mrs. Richard V. Wittenkamp, 5019 Manitowoc Parkway, Madison, Wis. 53705. Tel.: 608-233-0485.**

WOODLAND
Eagle River, Wis. Girls 6-16. Est. 1940. Challenging program—relaxed, inspiring. Horsemanship, water sports, trips, music, drama. Optional study—Elem., HS. Leadership training. **Miss C. Hanrahan, Mr. & Mrs. G. Borck, 400 E. Randolph St., Chicago, Ill.**

CAMPO FIESTA
Northern Wisconsin, on Trout Lake. 75 girls, ages 10-15. Featuring waterfront and riding programs. Expert staff. 31st season. Special 10-day Introductory Camp for 8 and 9 year olds only. **Mr. and Mrs. P. V. Frisbie, Box 525, Birmingham, Michigan 48012**

NORTHLAND
In famous canoe country near Ely, Minn. 100 girls, 8-17. Riding, sailing, dramatics, tennis, gymnastics, water skiing, canoe trips. 7 weeks. **Mr. & Mrs. Albert W. Berglund, 1158 Oak St., Winnetka, Ill. 60093.**

CAMP WA-NA-KA
Woodland Park, Colo. Western Riding, Tennis, Golf, Fencing, Campcraft, Pack trips, Art, Dramatics, Modern Dance, Modeling, Social Graces & Ice Skating. Two four-week terms, $375 each. **Mrs. B. H. English, 3408 Westcliff Rd. So., Fort Worth, Texas 76109.**

SHOSHONI
Thousands of Scenic Acres for Riding & Outcamping in Ideal Summer Climate of the Colorado Rockies! Pack & Station Wagon Trips, Swim, Canoe, Most Land Sports. 3½-5-8½ wks. Camper-staff/2½-1. 33rd Yr. **Mr. & Mrs. Edw. Barnhart, Box 1518, Boulder, Colo.**

SYLVANIA OF THE ROCKIES
Specializing in Riding, Music & Drama! Swimming. Exceptional sports program and famous Colorado trips are part of the fun! Tutoring available. Girls 7-19. 33rd yr. 4, 6, or 8 weeks. Catalog: **Amy Lou Holmes & Elizabeth Hanaman, Box 6, Bailey, Colo. 80421.**

WESTERN TRAVEL PROGRAM
Based at Vagabond Ranch, Granby, Colorado. 10th yr. Girls 13-17 have 6½-week camping trip Pacific Coast; 14-18, 7-week trip to Alaska. Travel station wagons, camp out. 14 girls each group. Boys 11-17 at VR-. **Mr. & Mrs. C. G. Pavek, Washington, Conn. 06793.**

M LAZY V RANCH
Spend summer on 7000 acre cattle ranch in northwestern Montana. 30 girls 12-16. Each girl has own horse. Wrangling, training colts, roundups, ranch chores with cowhands. Square dances. Swimming. Pack Trips. **Estelle V. Meadoff, 231 East 81 St., N. Y. 10028.**

Directors of schools and summer camps will gladly send you full details on their curricula and programs. If you would like a wider choice, write for Vogue's Directory of Camps, Summer Schools, Trips—or for Vogue's School Directory.

KEYSTONE CAMP
For girls 7-17. In the mts. of N. C. at Brevard. 3 weeks $260; 6 weeks $500. Enrollment limited to 100. Swimming, canoeing, water skiing, tennis, riflery, trips. Riding. CIT. Est. 1916. Catalog: **William E. Ives, Dir., Keystone Camp, Brevard, N. C. 28712.**

CAMP STRAWDERMAN
In Shenandoah Valley of Va. Real camping on farm in foothills of Alleghenies. Riding, swimming, hiking, crafts, dramatics, nature study, Indian lore, dancing, music. Girls 6-18. Experienced leaders. Cabins. 8 wks. **Margaret Hoffman, Box V, Woodstock, Va.**



CAMP SEQUOYA
In beautiful Blue Ridge Mts. of Va. Exceptional staff. Unexcelled facilities (all new in 1958). All land and water sports, with balanced cultural programs. Riding (own stable). Operated by Sullins College since 1925. Girls 8-17. Two 5-week sessions. **Write: Camp Sequoya, Box 43, Bristol, Virginia 24201.**

Boys' Camps

IDLEWILD
The Oldest Private Camp, Lake Winnipesaukee, N.H. 78th yr. 8 wks. $625. No extras. Riding, sailing, canoe, mt. trips. Scuba diving, water skiing, riflery, golf. El. tutor. Nurses. Cabins. Also Teela-Wooket for Girls. Bklt. **L. D. Roys, 336 Otis St., W. Newton, Mass.**

NAMEQUOIT—CAPE COD
130 boys, 7-16; 4 age groups. On salt-water bay and fresh-water lake. Orleans, Mass. Fleet of sailboats, swimming, canoeing, fishing. Tennis, riflery, baseball, gymnastics. Tutoring. 43rd year. Catalog. **Brooks G. Thayer, Orleans, Massachusetts 02653**

HALF MOON
Great Barrington, Mass. Boys 6-16. ACA accred. 20 sports coached. Physical fitness program. Special care younger boys. Riding, pioneering, trips. Tutoring. Brochure; give age. **Mr. & Mrs. E. G. Mann & Dr. E. J. Storey, 316 Laurel Av., Lititz, Pa. 17543**

ADIRONDACK WOODCRAFT
Fun and adventure for boys 7-18. Six age groups. 2 private lakes near Old Forge. Pack-horse & canoe trips. Riding. Forestry, riflery, fishing. Tutoring. Mature councilors. Nurses. 43rd year. Booklet. **Wm. H. Abbott, Box 2375, Fayetteville, N.Y. 13066.**

BEAVER CAMP FOR BOYS
65 Boys, 6-16, on Beaver Lake in the Adirondack Park. Accent on nature and wilderness camping. Swimming. Canoeing. Sailing. Outdoor science. Crafts. Riding. Riflery. Tennis. Archery. Campcraft. Trips. Cabins. **Mr. and Mrs. C. James Shapland, Lowville, New York.**

FARRAGUT NAVAL CAMPS
Summer of adventure on Toms River. Boys 9-16. Sailing emphasized. 50-boat fleet incl. 25 sailboats. Trips on 63-ft. flagship. Music, 2 gyms, athletic fields. Pool. Approved summer school. Catalog. **Farragut Naval Camps, Box VC, Toms River, N. J. 08753.**

POK-O-MOONSHINE
100 boys 6-16 from all parts of U.S. Mtn. & canoe trips, swimming, sailing, natural science program, riding. Adirondack Lake Camp July 1-Aug. 19. Tutoring. 64th yr. Jr. Section. Sister Camp. Ctlgs. **Mr. & Mrs. Jack J. Swan, 416 Depew St., Peekskill, N. Y.**

CAMP WHOOPPEE
Boys 4-14. Run by Jr. Mil. Acad. Sports, pool, ponies, riflery, crafts. Men and women counselors; nurse. Tutoring. 7 wks. camp, reg. school term provide 12 mos. program. Mem. A.C.A. Catalog: **Maj. Roy DeBerry, Box VC, Bloomington Spgs., Tenn. 38545.**

CAMP NORTHWESTERN
Boys 8-15. Sail, water-ski on Lake Geneva. A.R.C. awards. Golf, tennis, soccer, riflery, baseball, riding, archery, crafts. 25th season. Tutoring. Member American Camping Assn. 7 weeks $570; 3½ wks. $330. **42 S. Lake Shore Dr., Lake Geneva, Wis. 53147.**

TOWERING PINES
Eagle River, Wis. Challenge of positive goals builds self-confidence. Unusual variety of activities offered. Single 7½ week season assures continuity of group. Complete tutoring program. Catalog. **Mr. Marion Jordan, 444 Comfort Lane, Palatine, Ill. 60067.**

Lancer ON CAPE COD
Specifically for OVERWEIGHT BOYS 9-18.
J. V. Spargo, M.D. • F. P. Heald, M.D. • P. S. Peckos, B.S., Nutritionist. On lake. Also ocean & pool swimming, sailing, skiing, scuba, sports, combined with nutrition re-education. Medical care, individual counseling. Winter follow-ups. Same ownership as Seascape for Girls. Brochure. **John V. Spargo, M.D., Box 377, E. Brewster, Mass. 02640**

Forest Lake Camp



One of the oldest and finest Adirondack camps. Boys 8-16. Personal instruction in swimming, riding, team sports, tennis, golf, sailing. Overnight trips, fishing, water-skiing, rifle, archery, crafts, science. Small groups. Tutoring. Booklet. **Phone: 516 PY 8-4156**

Philip V. Confer, Director
27 Baltimore Ave., Massapequa, N.Y. 11758

VALLEY FORGE MILITARY ACADEMY SUMMER CAMPS
At America's renowned Military Academy. Ranger Camp (12-15). Pioneer Camp (9-12). Golf, polo, all sports. Individual guidance. Leadership and social courtesy training. Athletic clinics. Band Camp (13-18).
Catalog. Box HC, Wayne, Pa. 19087

NAVAL SCHOOL
SAILING, WATER AND LAND SPORTS
Exciting worthwhile summer for boys 14-18 on beautiful 1500-acre campus on Lake Maxinkuckee. SCUBA, water skiing, swimming. U. S. Navy Honor ROTC training. Golf, tennis, baseball, basketball, track, other sports. Optional academics, reading, typing, driver training. Emphasis on initiative, promptness, courtesy. Founded 1902. Scholarships. Write for catalog.

CULVER
285 LAKE SHORE ROAD
CULVER, INDIANA 46511

Boys' Camps

WILLIAMS FORK RANCH

Give your son the experience of life on a working Colorado cattle ranch. Work program, plus the unforgettable experience of wilderness packtrips by horseback. Small limited enrollment of boys 9-15. **Bob Kreamelmeyer, Box V, Parshall, Colorado 80468.**

COLORADO RIVER RANCH

An unusual summer with purpose & adventure for your son on a working cattle ranch. One staff member for every three boys. Pack trips, riverraft trips; complete in-camp program. Brochure: **Travis Anderson, Director, Colorado River Ranch, Gypsum, Colorado.**

C BAR TRAIL RANCH

Riding—Every boy has a horse—Trout fishing Mountain riding, wilderness pack trip in the Colorado National Forests, rodeo and sight-seeing trip. Boys 11-17. Chuckwagon kitchen. 7 week session. **Quentin V. Felch, Box 158, Idledale, Colorado 80453.**

Girls' Schools

NEWPORT SCHOOL FOR GIRLS

Ocean-front campus. Grades 9-12. Thorough prep. for college. Small classes. Supervised study. Excellent art, music, drama. All sports, riding. Cultural, social programs. Catalog: **Mr. & Mrs. Sidney S. Gorham, III, P.O. Box 471V, Newport, R.I. 02840.**

OAK GROVE

Friends School for Girls. Preparation for College & Gracious Purposeful Living. Music, Art, Speech. Gr. 7-12. Internat. enroll. Riding. Winter Spts. New Gym, Science Hall & Auditorium enlarge fireproof Quad. **Mr. & Mrs. Robert Owen, Box 121, Vassalboro, Me.**

CHAPEL HILL SCHOOL

Carefully supervised college prep & general courses. Grades 9-12. Small classes. Music, art, drama. Typewriting. Social, athletic, creative activities. Excellent library. Pool. 45-acre campus. Boston—10 miles east. **W. V. Clark, 327 Lexington St., Waltham, Mass. 02154.**

ROGERS HALL

76 years of New England traditions. Near Boston. Thorough college preparation. General course; secretarial training, excellent music and art. All sports including riding. Swimming pool. Catalog. **Miss Hildred Ramsey, Box V, Lowell, Mass. 01852.**

GRIER SCHOOL

2 accred. Col. Prep programs. New class rms. & labs. Adv. placement & honors courses. All bdg. school, gr. 9-12. 1000 acres. Riding, indoor & out, 50 horses. Skiing, team sports, gym, pool, tennis. Social life. 115th yr. **Mrs. T. C. Grier, Box 62, Tyrone, Pa. 16686.**

CHARLES E. ELLIS SCHOOL

Girls. Grades 7-12. Fully accredited. College prep, art, music, home ec. Small classes. Guidance. Sports. Excellent library and well-equipped classrooms. 300 acres. Sub. Phila. Est. 1910. Catalog. **Dr. C. Gordon Frantz, Pres., Box V, Newtown Square, Pa. 19073.**

LINDEN HALL

A college preparatory school, fully accredited for college entrance. Also general program with music, art, dramatics, secretarial studies, home economics. Riding. Swimming. In S.E. Pa. Founded 1746. **Byron K. Horne, D.D., Box 40, Lititz, Pa. 17543.**

ST. JOHN BAPTIST SCHOOL

An Episcopal Country School for Girls. Grades 9-12. Accredited college preparation to meet highest standards. Strong faculty. Individual programs, advanced courses. New gym, sports. 35 miles N.Y. **Sister Superior, Box 356, Mendham, N.J. 07945.**

SAINT MARY'S ACADEMY

Resident and day school for girls in the "land of pleasant living," Maryland. Grades 9-12. Homey atmosphere. Fully accred. Both Academic and Commercial courses. Phys. educ., music, clubs. Summer camp also. **St. Mary's Academy, Box 356, Leonardtown, Md. 20650.**

THE SAMUEL READY SCHOOL

Small, independent, boarding & day school. College preparatory program geared to each girl's abilities and goals. Grades 1-12. Christian environment. Work program. 22 acres. Est. 1887. Catalog: **Mrs. C. P. Walter, 5130 Balto. Nat'l Pike, Balto., Md. 21229.**

THE KNOX SCHOOL

A distinctive country boarding school. College prep. General course. Grades 9-12. Small classes. Riding, all sports. Music, art, N. Y. trips to concerts, theatre, UN, opera. 64th year. Catalog. State age, grade. **Box V, St. James, L. I., N. Y. 11780.**

SCHOOL OF THE HOLY CHILD

SUFFERN, NEW YORK 10901

Accredited Boarding and Day School for girls, grades 8-12. College Preparatory. Intellectual, cultural, apostolic formation. Music, art, athletics. Easy access to N.Y.C. For information write: **The Prefect.**

Saint Agnes School

Girls Boarding (Grades 7-12)
Country Day School (Grades K-12)

Fully accredited. College preparatory. Music, Drama, Art, all Sports. Small classes. Guidance stressed. International enrollment. Episcopal affiliated. Est. 1870. 36-acre campus. For catalog, write: **Hamilton H. Bookhout, Headmaster, Saint Agnes School, Box V, Albany, New York 12211.**

Girls' Schools

TUDOR HALL SCHOOL

College preparatory since 1902. Fully accredited. Notable college entrance record. Boarding, grades 7-12; Day School, grades 7-12. Music, art, dramatics, sports. New campus. **Director of Admissions, 3654 Cold Springs Rd., Indianapolis, Indiana 46222.**

THE FERRY HALL SCHOOL

Accredited college prep on Chicago's North Shore. Boarding, grades 9-12. Small classes. Music, art, drama; riding, swimming, tennis, golf. Founded 1869. **Elvera Fitzgerald, Admissions Director, Box 128, 541 N. Mayflower, Lake Forest, Illinois 60045.**

THE UNIVERSITY SCHOOL

OF MILWAUKEE, WISCONSIN 53217

Girls boarding Grades 9-12 combined with day school N-12. College Prep. AP program. 101 Fac. ratio 1:9. 24,000 vol. library. Sports & cultural activities. **Dir. of Admis., 2100 W. Fairy Chasm Rd., Rm. 115.**

HOCKADAY

54th year. Grades 1-12 (bdg. 9-12). Small classes. Dedicated to character building and excellence in college preparatory work. Fine Arts. Sports. 100-acre campus. Latest educational facilities. **Robert S. Lyle, Box 56H, 11600 Welch Road, Dallas, Texas 75229.**

CASTILLEJA SCHOOL

Founded in 1907. Day and resident, grades 7-12. College preparatory. Outdoor sports, pool, tennis. **Margarita Espinosa, A.M. Stanford, Principal; Carol Mills, A.B. Wellesley, Academic Dean, 1310 Bryant Street, Palo Alto, California 94301.**

BARTRAM IN FLORIDA

Boarding and country day. Girls, grades 7-12. College prep of highest standards. Fully accredited. Music, art, dramatics. Air-conditioned throughout. Pool and ocean swimming. Trips. Dances. Bklt. **Olga V. Pratt, 2264 Bartram Rd., Jacksonville, Fla. 32207.**

SAINT ANN'S OF PALM BEACH

Episcopal girls' college preparatory. Boarding. Grades 8-12. Liberal Arts. Humanities stressed. New facilities; ocean-front campus; private beach. Sports. **The Rev. James J. English, Hdm., Dept. V., 2840 S. Ocean Blvd., Palm Beach, Fla. 33480.**

ST. ANNE'S SCHOOL

Girls. Episcopal. Grades 8-12. Strong college preparatory. 97% grads enter college. Art, music, modern dance. Riding, tennis. New labs, dorms, library. U. of Va. cultural resources. 57th year. **Margaret V. Jefferson, Charlottesville, Va. 22901.**

FAIRFAX HALL

Accredited preparatory school for girls. Grades 9-12. Music, art, dramatics. Shorthand, typing. Pool. Private stable, riding rings. New students admitted to grades 9, 10, 11. Catalog. **Wm. B. Gates, Jr., Pres., Box V-682, Park Station, Waynesboro, Va. 22980.**

STUART HALL

An Episcopal girls' school in Shenandoah Valley. Grades 9-12. Fully accredited. Notable college entrance record. Music, art. Attractive campus. Charming atmosphere. All sports. Indoor pool. **Martha Dabney Jones, Box V, Staunton, Va. 24401.**

Colleges

SETON HILL COLLEGE

4-year liberal arts college for women. Honors program. Junior year abroad. 750 students. 209-acre campus. For catalogue: **Box D, Seton Hill College, Greensburg, Pennsylvania 15601.**

SAINT MARY'S COLLEGE

Fully accred. liberal arts college for women. B.A., B.S., B.F.A., B. Music degrees. Interdepartmental Christianity & Culture Prog. Conducted by Sisters of Holy Cross. Est. 1844. Grad. Sch. of Educ.; men, women. Catalog: **Box T, Notre Dame, Indiana 46556.**

Your mind is our proving ground

Why not let Belknap develop your intellectual and emotional capabilities to their fullest? Belknap offers Bachelor's in arts, sciences, bus. adm., educ. or meteorology and Associate's in arts, sciences. Coed. Excellent instruction, guidance. Varied cultural activities. Sports, skiing. Quarter plan.

BELKNAP COLLEGE

Catalog E: Center Harbor, N.H. 03226 • 603-279-4576

WOODBURY COLLEGE

Teacher Education
Business Administration
Professional Arts

B. S. Degrees in Teacher Ed., Secretarial Administration, Acct., Foreign Trade, Journalism, Marketing, Business Mgt., Comm. Art, Fashion Design, Int. Design. 4 quarter, 3 year accelerated program. Founded 1884. Co-ed. Dorms. Activities. Accredited.

1027A Wilshire Blvd., L.A., Calif. 90017

Foreign Schools

LA CHÂTELAINIE—SWITZ.

International Girls' School. Estab. 1880. Lake & Mt. Branch. Grades 9-12. College Board Ent. Exam., Post Grad. & Finishing Courses. Languages. Home Ec., Secretarial. Sports. European Tours. Summer Session. **La Châtelainie, Saint-Blaise/Neuchâtel, Switzerland.**

UNIVERSITY OF PARIS
UNIVERSITY OF MADRID

YEAR SEMESTER SUMMER (PARIS ONLY)

Coed • Individual Programs for College-Age & Pre-College Americans • For academic credit or personal fulfillment • Arrangements for language beginners • Students live in selected private homes • Art. Theatre. Concerts. Opera. Ballet. Travel • American direction.

ACADEMIC YEAR ABROAD
225 East 46th St., New York, N. Y. 10017

TASIS

EDUCATION ABROAD

American College Preparation in Europe

American secondary school in European milieu meets highest U.S. academic standards. Grades 9 thru 12. Coeducational. American faculty. Europeans for languages. College Boards. Small classes. Activities include excursions, sports, skiing. Optional vacation travel to Italy, Spain, Greece, or Balkan countries. Located in Italian lakes region.

THE AMERICAN SCHOOL IN SWITZERLAND
M. Crist Fleming, Director
Lugano-Montagnola, Switzerland
Write: N.Y. Rep., 326 East 69th St., N.Y. 10021

AMERICAN COLLEGE OF SWITZERLAND

Enroll now for Spring Term

4-year coed liberal arts boarding college offering standard American curriculum. A.A. & B.A. degrees. Strong in Language, Art & Int'l Bus. Adm. Departments. U.S. Admin. & faculty. High rate of transfer to U.S. universities. Member Am. Jr. College Ass'n. Affiliated but on separate campus from ACS is the

LEYSIN AMERICAN SCHOOL

4-year university-prep co-ed boarding high school. Adv. Plct. & CEEB Center

All sports, at 5000 ft. above Lake Geneva

Admissions: 1854 N Leysin, Switz.

ANNOUNCING THE OPENING OF

FLEMING COLLEGE

A TWO-YEAR AMERICAN COLLEGE BASED IN EUROPE

Coeducational college. Liberal arts curriculum emphasizes contemporary European economics, politics, languages, literature, art, music, drama. Six-week correlated research travel in Europe freshman year. Person-to-person conferences with Europeans. One term independent study sophomore year in France, Spain, Great Britain or Tel Aviv. Faculty of highly qualified Americans and Europeans. Activities include skiing, excursions, sports. Limited enrollment. First year entrance only in 1968.

FLEMING COLLEGE
Lugano-Montagnola, Switzerland
Write: N. Y. Rep., 326 East 69th St., N. Y. 10021

If you need more information about these or other colleges or schools, do not hesitate to write.

Junior Colleges

Marjorie Webster

JUNIOR COLLEGE

• Balanced academic and career program. Beautiful 15-acre campus. Cultural opportunities of the Nation's Capital. Accredited two-year terminal and transfer courses. A.A. degree. Liberal Arts; Phys. Ed.; Kindergarten Education; Secretarial; Medical Sec'l.; Speech & Drama; Radio-TV; Music; Fine and Commercial Art; Merchandising. Varied social program. All sports. Large indoor pool, gym. Catalog. **Box V, Rock Creek Park Estates, Washington, D. C. 20012.**

MASSEY

JUNIOR COLLEGE

Coeducational private school using new, modified concept of "Don" system. Outstanding facilities. Degree programs include: Associate in Arts with majors in Liberal Arts and Fashion; Associate in Business Administration with majors in Data Processing, Secretarial, Accounting and Transportation. Catalog on request. Please state age, interest, telephone number. Write Massey Junior College, Dept. V, Henry Grady Square, N.W., Atlanta, Georgia 30303.

Junior Colleges

VIRGINIA INTERMONT

Accred. 2-yr. College for Women. Lib. arts, music, art, speech, drama, home ec., phys. ed., secretarial, med. sec'l., retailing, journalism. Sports, riding, gym, pool. Est. 1884. Optional European tour. Catalog. **Adm. Dir., Intermont, Box 127, Bristol, Va. 24201.**

Vernon Court

Junior College for Women. A.A., A.F.A., A.B.S. Degrees. Excellent transfer record. Program planned to develop intellectual curiosity. Lib. arts, music, art, retailing, home ec., sec'l, med. sec'l. Sports incl. riding. Beautiful Newport estate campus. Catalog. **Office of Adm., Bellevue Ave., Newport, R.I. 02840.**

GREENBRIER

156th year. Jr. College & 2 yrs. H. S. Liberal Arts and Career Courses. New Activities-Gymnasium Bldg., Olympic swimming pool, Indoor, outdoor riding facilities. **Addah B. McClaskey, Dir. of Admissions, Box V, Lewisburg, West Virginia 24901**



Southern Seminary

and

JUNIOR COLLEGE

Fully accredited 2 year College for Young Women. Liberal Arts, transfer. Cultural envir. of old Virginia.

Academic and Career Courses, to meet today's needs: **A.A. and A.S. Degrees offered.** Music, Art, Languages, Drama, Speech, Home Economics, Merchandising, Physical Education, Secretarial, Kindergarten Training, Equitation. Indoor riding arena. **Well-balanced** social life. All sports. Own stable of fine horses. Indoor Swim Pool. Students from 38 states. **For 101 years** one of America's outstanding Schools. *Illustrated catalog address:* **Dr. Sidney E. Sandridge, President, Box 102, Buena Vista, Virginia 24416.**

KING'S College

Accredited coed junior college of business.

Two-year Associate Degree. Business Administration majors: Accounting, Data Processing, Management, Sales, Transportation. Secretarial majors: Executive, Legal, Medical. One-year programs. Social activities. Sports. Dorms. Est. 1901. For catalog write:



President, 322 Lamar Ave. Charlotte, N. Carolina 28201

Boys' Schools

ST. JOHN'S PREP SCHOOL

Fully accredited. Boys, Grades 9-12. Directed by Xaverian Bros. Outstanding college record. 9th & 10th grade openings only for '68. Interscholastic sports plus tennis, swimming, skiing, hockey. **St. John's Prep School, Dept. 12, Danvers, Mass. 01923.**

CARDINAL CUSHING ACAD.

Heritage is an important word. Boys need more than a strong liberal arts education. They require a basic understanding of Christian tradition to help them succeed in life. Write: **Rev. J. J. Harrington, 704 Main Street, West Newbury, Massachusetts 01985.**

WORCESTER ACADEMY

Est. 1834

Boys prepared to meet increasingly difficult college entrance requirements. Many graduates enter engineering, scientific schools. Grades 8-12. Preference given to younger students as college pressure requires thorough preparation. Only a few well-qualified 1-yr. boys accepted. National enrollment. Gym, pool. Sports. Activities. **William S. Piper, Jr., Hdm., 87 Providence St., Worcester, Mass. 01604**

GARLAND

DEVOTED TO THE INDIVIDUAL EDUCATIONAL PROBLEM

To restore a boy's confidence, arouse his aspirations, correct study habits. Personalized instruction for acceleration. Faculty-student ratio 1-4. College preparation. Boys 13-19. All sports. Beautiful 33-acre campus, *Summer Program.* Catalog. **Frederick L. Zins, Hdm., Box 700, Chester, N. J. 07930**

Boys' Schools

DELBARTON SCHOOL

Country day and boarding. Grades 7-12. College prep only. Excellent graduates' records. Small classes. Benedictine family atmosphere. Comprehensive sports. 400 acres nr. N.Y.C. Bdg.: $2100.; Day: $1075. Ctlg.: **Rev. S. V. Findlay, O.S.B., Morristown, N.J. 07960.**

ADMIRAL FARRAGUT ACAD.

Fully accredited. Grades 7-12. Prepares for all colleges, gov't academies. NJROTC. Small classes. Guidance. On Bay near Gulf beaches. Sports. Pool. Gym. Boats. Band. Catalog. **Admiral Farragut Academy, Pres., Box 11448, St. Petersburg, Fla. 33733.**

PORTER-GAUD

Charleston, S. C. Distinguished boys' Episcopal school. Boarding, grades 9-12. Est. 1867. Fully accred. High standards, emphasis on character, scholarship. Sports. New bldgs. Catalog: **Wm. V. Chapman, Albemarle Pt., Charleston, S. C. 29407.**

THE NYACK SCHOOLS

College Prep. Elementary. Small classes permit flexible adjustment to individual. Experienced faculty. Art. Music. All sports. 2 campuses. 34th year. Grades 1-9: **37 North Broadway, Upper Nyack, N.Y.** Grades 7-12: **155-V Hill St., Southampton, L.I., N.Y.**

NEW YORK MILITARY ACAD.

Accredited prep school. Grades 5-12 & P.G. Expert faculty, challenging curriculum. Balanced program. Reading, small classes. New Science bldg., advance courses. Sports. Riding. 3 pools. Band. ROTC unit. **86 Academy Ave., Cornwall-on-Hudson, N.Y. 12520.**

PEEKSKILL
MILITARY ACADEMY

A college preparatory school with the resources to provide motivation for the indifferent student, inspiration for the gifted. Observant care of the individual builds poise and excellence. Grades 8-12. Jr. ROTC. Sports for all. Pool. Band. Founded 1833.

1833

Write Director of Admissions for Catalogue V, Peekskill Military Academy, Peekskill, N.Y. 10566. Tel.: 914.737-4520

Manlius

Since 1869, an excellent college preparatory school for young men that effectively unites the finest elements of military and scholarly training. Grades 9-12. Professional Reading Clinic assures significant improvement in study skills. Fully accredited. 130-acre campus. Teams in all sports. Band.

Write: Herbert G. Cantrell, Dir. of Adm.
The Manlius School, 14 St. John Ave.
Manlius, New York 13104. Tel. 315-682-2911

DeVEAUX SCHOOL

Boys Boarding
Founded 1853
Niagara Falls
N. Y. 14305

Grades 9-12, college preparatory. Enrollment 170, small classes, flexible scheduling. Remedial Reading. Full program of English, all Sciences, Mathematics, foreign Languages, History, elementary Music and Art; interscholastic sports. 50-acre campus on Niagara River 3 miles below the Falls. Summer Session.
David A. Kennedy, B.A. Yale, M.A. Harvard, Hdmstr.

WOODWARD ACADEMY

Since 1900 a challenging prep school in suburban Atlanta which emphasizes the art of "thinking things through." Boys grade 6-12. 100% of graduates attend college. Modern $4 million plant, new chapel, indoor pool. Fully accredited. 50% faculty has Masters Degrees. Small classes. Non military. Catalog: Box 190-V, College Park, Georgia 30022

FARRAGUT

College Preparatory—Naval Training

Fully accredited. Grades 7-12. Preparation for all colleges, gov't academies. Naval Jr. ROTC. Testing, guidance for college, career. Sports, pool, gyms; boats, bands. Camp and approved summer school. Specify catalog.

Admiral Farragut Academy
Box V, Toms River, N.J. 08753

EDUCATIONAL TROUBLE SHOOTERS



Individualized Plan—Each Student a Class

For those with educational problems—successful college preparation and general education. **Our tests discover causes of difficulties** and we (1) devise individualized program to overcome difficulties; (2) make up lost time; (3) instill confidence; (4) teach effectively the art of concentration and the science of study. *Faculty 14; Enrollment 44; 58 years' experience.* Write Edward R. Knight, Ph.D., Headmaster

OXFORD ACADEMY Box K-95 Pleasantville, N. J.

Boys' Schools

THOMAS JEFFERSON SCHOOL

Hard work. High standards.
Every graduate has entered college. Small enrollment. Student-faculty ratio 5:1. Large, modern rooms. Nonmilitary. Nonsectarian. Grades 9-12. Catalog: **Robin V. McCoy, Headmaster, St. Louis, Mo. 63127.**

KEMPER

Military School & College. Fully accred. Grades 9-12; 2-yr. college. Small classes. Fine faculty. Counseling. How To Study Program. Jr., Sr. ROTC. Sports. Social activities. Education for leadership since 1844. Catalog: **705 Third St., Boonville, Mo. 65233.**

NORTHWESTERN MIL. ACAD.

Fully accredited. Purposely small college prep. school. Concern for individual. Gr. 9-12. Stresses scholarship. Promotes self-reliance, initiative, leadership. Honor ROTC. All sports. Catalog: **42 S. Lake Shore Road, Lake Geneva, Wis. 53147.**

HOWE MILITARY SCHOOL

Jr., Sr. Schools; grades 6-8, 9-12. Thorough academic training. Accredited college prep. Sr. Basic ROTC. Jrs. have own dorm, sports. Episcopal. Est. 1884. Summer Camp. Catalog. **Col. R. R. Kelly, Supt. 1528 Academy Pl., Howe, Indiana 46746.**

FORK UNION MILITARY

Our One Subject Plan in Upper School (grades 9-12) has increased honor roll 50%. Develops concentration. Accred. Modern bldgs., 2 gyms, 2 indoor pools. Separate Junior School, grades 5-8. 70th year. Catalog. **Dr. J. C. Wicker, Box 902, Fork Union, Va. 23055.**

FISHBURNE MILITARY

Fully accred. Complete preparation for college—98% of graduates accepted. Honors work, remedial reading. Grades 9-12. Student-faculty ratio 10-1. Honor ROTC school. Summer school June 24-Aug. 10. **Col. E. B. Young, Box V, Waynesboro, Va. 22980.**

STAUNTON
MILITARY ACADEMY



In Beautiful Shenandoah Valley. Thorough college preparation; fully accredited. Individual guidance. Band. All sports. 2 gyms. Pool. Fine health record. Fireproof buildings. Separate Junior School. Illus. Catalog write Supt. S.M.A. Box V-2, Staunton, Va.
BASIC COURSE R.O.T.C. BY U. S. ARMY INSTRUCTORS. Founded 1860

AUGUSTA
Military Academy



Complete program for indiv. development in healthful country atmosphere. Fully accred. Grades 5-12. P.G. Excellent, dedicated faculty. Grads in leading colleges. New lower-school barracks, sci., language labs. Non-mil. Summer School Ctlg: **Supt., Box V-2, Ft. Defiance, Va. 24437.**

KENTUCKY MILITARY INSTITUTE



Louisville, Ky.
Winter Campus: Venice, Fla.

Preparation for college under ideal climatic conditions. Two complete school plants. Fully accredited. Grades 9-12. Small classes. Special Reading Course. ROTC. Sports for all. Oldest private military preparatory school in United States. For catalog write:

Director of Admissions
Box V, Louisville, Kentucky 40222

RIVERSIDE

Distinguished Military Preparatory School, Nationally accredited. Grades 8-12 and P.G. WEEKLY REPORTS. Spring & Fall in Blue Ridge Mts; Winter at Hollywood, Fla. assure health and interest. College Guidance, ROTC develops self-discipline & good study habits. Boys 37 States. 2nd new Gym & Activities Bldg. Non-Sect. Reasonable All-inclusive School charge. Catalog. **Gen. Sandy Beaver, Pres., Box 902, Gainesville, Ga. 30501**

MIAMI
MILITARY ACADEMY

Fully Accredited. ROTC Honor School College Prep & General. Grades 6-12 & Post Grad. 43rd yr. Class average 16. Guidance. HOW TO STUDY. Honors Courses. Flight training. Band. All sports. Pool. 30 acres. Moderate fee. Also Summer School & Camp. Write for catalog:
10609A Biscayne, Miami, Fla. 33138

ULVER



Prepares boys, grades 8-12, for leading colleges, adult life. Promotes initiative, leadership, courtesy, poise, character growth. Outstanding faculty, facilities. Fully accredited. All sports. ROTC. Artillery, Cavalry, Infantry, Band. 1500 acres on lake. Scholarships. Catalog. **210 Pershing Road, Culver, Indiana 46511.**

Boys' Schools

WESTERN MILITARY ACAD.

Emphasis on self-confidence, self-direction, how-to-study. Small classes, guidance. Grades 7-12. Career analysis. ROTC. Athletics: riding, pool. 90th year. Near St. Louis. Catalog. **Col. Ralph B. Jackson, Supt., Box V-2, Alton, Illinois 62002.**

MIDWEST MILITARY ACAD.

Accredited. Boys, grades 4-8. Full curriculum. All sports. 18-acre campus. New fireproof buildings: classrooms, gym. 25 miles from Chicago. Moderate rate. Also summer school & camp. Catalog: **Col. P. E. Williams, Dept. V, Wheaton, Ill. Tel.: MO 8-1048.**

Coeducational Schools

FRYEBURG ACADEMY

Est. 1792. Coed. Grades 9-12 & P.G. Accredited college prep plus home economics, commercial, industrial arts courses. Fine faculty. New dorms. Excellent equipment. Recreational skiing, Cranmore Mt. **Hdm., Philip Richards, Box 7, Fryeburg, Maine 04037.**

GREEN CHIMNEYS SCHOOL

Coed 2-14 yrs. Unique 3-term, 12-mo. yr. Nursery-8th gr. Accred. NY Regents. Complete study, play facilities on farm 52 mi. NYC. Resourceful, imaginative program. Expert care, attention. Res. phys., nurse. **S. E. Ross, M.A., Brewster, N.Y. 914-279-2996.**

WYOMING SEMINARY

Fully accredited coed college prep. Resident & day. Est. 1844. Gr. 9-12. Nearly 100% of grads enter college. Faculty advisors. Lang. lab. 11,000 vol. library. Full sports program. Methodist affiliated, all accepted. **Box V, Admissions Office, Kingston, Pa. 18704.**

WEST NOTTINGHAM ACAD.

Fully accredited. Coed. College Prep. Grades 9-12. Postgrad. Adv. math, English, science, history avail. Dramatics. Guidance. Sports, golf. Midway Phila.-Baltimore. Est. 1744. Camp & Summer School. Catalog. **N. C. Farnlof, Hdm., Box 102, Colora, Md. 21917.**

INTERLOCHEN ARTS ACAD.

Accred., coed college prep. Grades 8-12. Equal emphasis on arts & academics. Music, Art, Drama, Dance. Small classes. Academy affiliated with National Music Camp. Catalog. **Dir. of Adm., Rm. 11, Interlochen Arts Acad., Interlochen, Mich. 49643.**

FENSTER RANCH SCHOOL

Fully accredited school for boys and girls. Grades 1-12. College preparatory. Small classes. Excellent facilities and staff. Riding, swimming, other activities in a warm, dry, clear climate. Catalog. **Mr. J. W. Howard, Hdm., Box 6230, Tucson, Ariz. 85716.**

JUDSON ARIZONA
BOARDING-COLLEGE PREP.-COED



Fully accredited. Informal Western life. Healthful desert climate near Phoenix. Grades 5-12. Small Classes. Excellent Staff. All sports, horseback riding, art, music. Brochure.
David V. Wick, Hdm., Judson School, Scottsdale, Ariz. 85252

Golden Hills Academy

Grades 7-12, coeducational, non-sectarian college preparatory. Humanities, fine arts, modern languages, mathematics, laboratory sciences. 2000 Acres scenic countryside. Golf, swimming, riding, tennis, archery. Supervised recreational activities. High academic standards. 1968 Summer School. Brochure.

Golden Hills Academy, Rt. 27, Ocala, Fla. 32670

Special Schools

EAGLE HILL SCHOOL

Boarding school for Dyslexic Boys, ages 8-13 of normal personality and average or high I.Q. Non-graded instruction in small classes. Individual tutoring, sports, beautiful 150 acre colonial estate. **Hdm. W. Howard Delano, Box 116, Hardwick, Mass. 01037.**

RIVERBROOK SCHOOL FOR GIRLS

Ice Glen Road, Stockbridge, Mass. 01262

All-year individual programs of primary, advanced, and remedial training and tutoring for mildly retarded and slightly handicapped girls in teens. Small classes, swimming, riding; cultural & recreational advantages of the Berkshires.

Annette T. McKenna, Director **Tel. 413-298-4926**

Any of the schools, colleges, or summer groups listed here will gladly give you further information. Letters mentioning VOGUE will receive special consideration.

Retailing

TOBÉ-COBURN
SCHOOL FOR FASHION CAREERS

Prepare for a career in buying, advertising, fashion coordination. One & Two Year Courses. Store work with pay. Lifelong placement service. Begins Sept. 4. Catalog A. **851 Madison Ave., New York, N.Y. 10021.**

CHAMBERLAIN
A PROFESSIONAL SCHOOL OF RETAILING

Merchandising, personnel, display, fashion promotion, copy. 2-yr. course for College age girls. Training in Boston stores. Dormitories. **Miss Hilda V. Noones, 90 Marlborough St., Boston, Mass. 02116.**

L.I.M.—FASHION CAREERS

12 EAST 53 STREET, NEW YORK 22, N.Y.

Learn buying, advertising, fashion coordination. T.V., in N.Y.'s smartest section. 1- and 2-year courses. Paid store work. Graduates placed. Cat. V. **Laboratory Institute of Merchandising.**

RAY-VOGUE SCHOOLS

Intensive 1 yr. program Fashion Merchandising, Buying, Modeling, Speech, Selling in stores Sat. with pay. Dormitory for girls, walking distance to school. Our 52nd year. Write specifying course. **750 North Michigan Avenue, Chicago, Ill. 60611.**

CAMBRIDGE SCHOOL

Retailing * Merchandising * Liberal Arts

Learn by doing. Two year Work-Study Program in Retailing includes paid on-the-job training, fashion coordination, display, promotion, copy, customer services, merchandising, personnel, retail management, liberal arts. Activities. Dormitories. Placement. Coed. Catalog. Write **Miss Newman, Cambridge School, 632 Beacon St., Boston, Mass., 02215.**

Accredited as a Junior College of Business by the Accrediting Commission for Business Schools

THE BASSIST SCHOOL FOR FASHION CAREERS

Fashion buying, merchandising, advertising, display, interior decorating, fashion show production, paid training with leading stores, approved for veterans and foreign students. Sept. to June. Limited enrollment. Catalogue. Coed.

618 S.W. Park Ave., Portland, Oreg. 97205
Home of Jantzen, White Stag, Pendleton

School & Camp Information . . .

gathered by Vogue's staff, is available without charge. If you need help in finding the right place for your son or daughter, please fill in this coupon and mail to Vogue's School Bureau, 420 Lexington Ave., N. Y. 10017.

Please indicate interest in schools_____ or camps _____

Mr.
Mrs._____
Miss

Address_____

Daughter_____ Son_____ Age now_____ Grade now_____

Special interests_____

Location preferred_____ Approximate fee_____

2-1-68

Secretarial & Business

GRACE BALL SEC'L COLLEGE
SAN FRANCISCO BY THE GOLDEN GATE
The Career College for Young Women. 1-yr. Sec'l Courses: Exec., Legal, Electronics, Med., General. Residence. Nat'l placement serv. Catalog: **Registration Sec'y, 525 Sutter St., San Francisco, Cal. 94102.**

KATHARINE GIBBS
Secretarial training for top jobs. National and state accreditation. Residences. Catalog: **Associate Principal, 21 Marlborough St., Boston 02116; 200 Park Ave., New York 10017; 33 Plymouth St., Montclair, N. J. 07042; 77 S. Angell St., Providence 02906.**

CLAIRE LUX
TYPING AND SHORTHAND (ABC-SYLLABIC)
Unique—Rapid—Individualized teaching to gain maximum skills in minimum time of six weeks. Correction of wrong typing habits for more speed. Teenagers Sat. **155 E. 80th St., N.Y. 10021. BU 8-8267.**

CLAREMONT
Comprehensive 1 year course to prepare young women for Executive Secretarial positions. Residence facilities. Write **Assistant Secretary:**
Chrysler Bldg., 405 Lexington Ave., N. Y. 10017.

THE STRATFORD SCHOOL
SECRETARIAL, DRAMATIC ART, RADIO, TV
Complete secretarial training. Special and pre-college courses. Dramatic art & radio—1 or 2 years. New classes. February, July, September. Summer School. Catalog. **805 N. Charles St., Baltimore, Md. 21201.**

THE WASHINGTON SCHOOL FOR SECRETARIES
Three specialized courses for prestige employment:
EXEC. SECRETARIAL FOR COLLEGE WOMEN • ADMINISTRATIVE SECRETARIAL • BUSINESS SEMINAR FOR COLLEGE WOMEN (10 WEEKS).
Placement service. Residence. Request booklet "What Is A Secretary?" 100 Nat'l Press Bldg., Washington, D. C. 20004

Webber College
Babson Park, Florida 33827
PREPARE FOR EXECUTIVE SECRETARIAL POSITIONS IN BUSINESS AND INDUSTRY
Two-year degree program combines secretarial skills with selective business and liberal arts courses designed to develop the mature young woman. Special courses for college transfers. Dormitories. Social activities. Sports. Beautiful lakeside campus. **For catalog write: Mrs. T. V. Stevenson, Adm. Dir.**



Wood SECRETARIAL
College-level courses for High School & Private School graduates. Accredited by N. Y. State Dept. of Education. Excellent guidance, placement service. Air-conditioned. Dorm. 89th year. Enroll now for Sept., Feb., July. Catalog.
Registrar, 125 Park Ave. (100 E. 42 St. opp. Gr. Central) New York, N.Y. 10017 • OX 7-1290

IN BOSTON IN BOSTON

CHANDLER
OFFERS NEW EDUCATIONAL EXPERIENCE
Excellent professional secretarial training combined with maturing influence of unusual residence program in a world-famous educational community. 2-yr. Medical, Legal, Science-research, Executive. 1-yr. Course. Students live in Chandler residences in exclusive Back Bay. Cultural and social opportunities of a city noted for music, arts and ideas. Fully accredited. Catalog.
Dr. G. I. Rohrbough, President
448 Beacon St., Boston, Massachusetts 02115

Medical & Dental Assts.

LAWTON SCHOOL
FOR MEDICAL AND DENTAL ASSISTANTS



Distinguished School for Girls, founded 1938, offers excellent professional training. Exceptionally well equipped Bldg., Labs & charming supervised Residence Hall. All recreational activities and social advantages of ideal Southern California location.
Request free Catalog V268. Write:
LAWTON SCHOOL
145 N. Robertson Blvd., Beverly Hills, Calif. 90211
Palo Alto, Santa Ana, Encino, Calif.

Airline Training

McCONNELL AIRLINE SCHOOL
Air Careers. Romance! Travel! Adventure! Fun! Train for exciting flight and ground positions. Airline-trained teachers. Placement service. 24th year. Accredited Member NATTS. Catalog; give age. **1030 Nicolett Ave., Room V-28, Minneapolis, Minn. 55403.**

Fine & Applied Arts

INTERIOR DECORATION
INTERNAT'L INST. OF INTERIOR DESIGN
Professional 1-, 2-, 3-year courses. Design, Decorating, Architectural Drafting. Individual instruction. Day, eve., summer. Enroll any time. Free booklet.
Dept. V, 2225 R St., N.W., Washington, D.C. 20008.

AMERICAN ACADEMY OF ART
Practical courses in all branches of Commercial and Fine Art. Faculty of international reputation. Placement service. 45th year. Coeducational. Enroll now. Write for catalog. **Frank H. Young, Director, Dept. 628, 30 East Adams Street, Chicago, Illinois 60603**

THE ST. LOUIS SCHOOL
OF FINE ARTS—WASHINGTON UNIVERSITY
Professional training in Art and Fashion Design. B.F.A. and M.F.A. degrees. Scholarship opportunities. Many University activities. For bulletins: **Kenneth V. Hudson, Dean, Rm. 80, St. Louis, Mo. 63130.**

FASHION DESIGN
FOR INDUSTRY AND HAUTE COUTURE
Coeducational. Day and Evening.
Licensed by Comm. Mass. Dept. of Ed.
THE SCHOOL OF FASHION DESIGN
323 Newbury St., Boston, Mass. 02115
(617) 536-9343 • Request Catalog 51

MAYER SCHOOL of FASHION



"The Dynamic Approach to Designing" Fashion Workshop Method: Designing Course with graduation certificate in less than a year. Individual Guidance. Day-Eve. Sat. Co-ed. Free Placement Service. Est. 1931. Approved Residences. Free Aptitude Analysis.
• Designing • Dressmaking • Draping
• Sketching • Patternmaking • Grading
Request Cat. U or Home Study Cat. U-1
64 W. 36 St., N. Y. 10018 LO 5-5620

TRAPHAGEN SCHOOL OF FASHION *FOR RESULTS*



Training Here Pays Lifetime Dividends
Trade Methods in Minimum Time—Coed
ART DESIGN CLOTHING CONSTRUCTION INT. DECOR
Beginners & Advanced. Day, Eve., Sat. *Register Now!*
Illustration, Sketch, Pattern, Dressmaking, Display. Our Graduates in Demand! Junior Sat. A.M. Class. Free Placement Bur. Send for Cir. I. Phone 673-0300. 257 Park Ave. South (21st St.) N.Y. 10010

Art
STUDENTS prepare for careers using talent in Commercial Art, Interior Decoration and Design. Fashion Merchandising with modeling. Dress Design, Fashion Illustration. Window Display. Our 52nd year. Coed. Dormitory for out-of-town girls, walking distance to school. Nearby apartment available for men. Individual advancement. Excellent professional instructors and equipment. For literature and entrance dates write Registrar, specifying course.
RAY-VOGUE SCHOOLS
750 NORTH MICHIGAN AVENUE, CHICAGO 60611
(No connection with Vogue Magazine)

SAN FRANCISCO
ACADEMY OF ART
740 Taylor Street, San Francisco, California
ACCREDITED CO-ED COLLEGE • BFA DEGREE
Comprehensive courses in
DESIGN • ILLUSTRATION • ADVERTISING
FINE ARTS • INDUSTRIAL DESIGN • TV
Approved for
Vets • War Orphans • Foreign Students
FREE CATALOG

Fine & Applied Arts

PELS SCHOOL OF ART
ART CLASSES
Comprehensive courses in • Advertising Art • Drawing • Painting • Fashion • Illustration • Cartooning • Layout. Foreign students. Free ctlg. Diploma.
2109 Broadway (73rd), N. Y. 10023. Tel. 873-4283.

AMERICAN ART SCHOOL
FINE ARTS • ADVERTISING ART
Drawing, Painting, Layout. Enroll—anytime. Individual instruction. Day—Evening. Approved for foreign students & veterans. Send for Free Catalog V.
154 West 56th St., New York 10019. PL 7-3580.

AUDITORE SCHOOL OF FASHION DESIGN
Designing, Sketching, Draping, Patternmaking, Dressmaking. Coed. Enroll now! Request Cat. V.
1182 Broadway (28th St.), N. Y. 10001. MU 3-1348.

Modeling

THE BARBIZON SCHOOL
Attractive, qualified girls prepared for careers as fashion or photographic models. Selective acceptance standards. Free use of Barbizon Agency. Residence service. Request catalogue A. **Helen Fraser, Director, 576 Fifth Avenue, New York, N. Y. 10036.**

MIA Modeling Institute of America
Train for exciting career as a fashion, photographic or television model. Intensive program in professional make-up, wardrobe, run-way procedures, walking, pivots, photographic and TV techniques. Modern luxurious facilities. Free placement service and registration with Modeling Institute's agency. Optional study trip to New York. Dormitory with student lounge and swimming pool. Transportation from dormitory to school. Please state age and telephone number. Write: Modeling Institute of America. Dept. V, Henry Grady Square, N.W., Atlanta, Georgia 30303.

Write to the colleges or schools which interest you, mentioning VOGUE. Be sure to give proposed entrance date, age and grade at present, course you prefer.

Home Study

INTERIOR DECORATION
Approved supervised home study training. Fine starting point for career. No classes. No wasted time. Text and work kit furnished. Diploma awarded. Free book. **Chicago School of Interior Decoration, 835 Diversey Pkwy., Dept. 717-012, Chicago, 60614.**

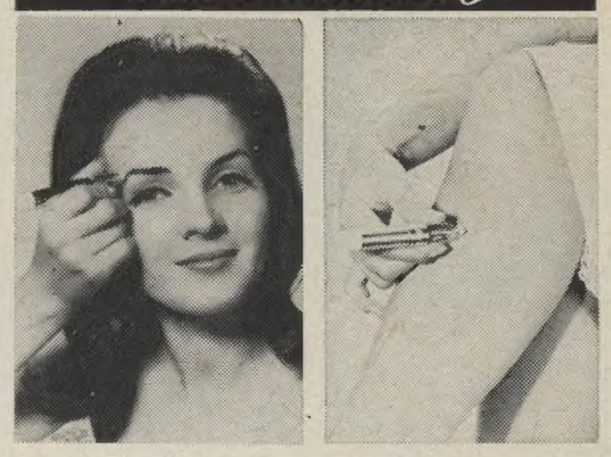
HIGH SCHOOL AT HOME
Many finish in 2 yrs. Prepares for college entrance exams. Standard H.S. texts supplied. Diploma awarded. Credit for H.S. subjects already completed. Single subjects if desired. Free bulletin. **American School, Dept. T244, Drexel at 58th, Chicago, 60637.**

DRESS DESIGNING
Approved supervised home study training. Fine starting point for career. No classes. Text and work kit furnished. Low tuition & payments. Send for free booklet. **National School of Dress Design, 835 Diversey Parkway, Dept. 717-012, Chicago, Ill. 60614.**



For a Satisfying Hobby or Rewarding Career
Famous **HOME STUDY** course by a leading school of interior decoration in the U.S. Individual program supervised by prominent N.Y. decorators. Details on how to set up your own business. Lessons beautifully illustrated—complete with samples of fabrics, colors, etc. Certificate awarded. No obligation, no solicitors.
NEW YORK SCHOOL OF INTERIOR DESIGN
155 East 56th St., New York 10022
Please send me, (no obligation) Catalog C-27
name .....
address .....
city ..... *state* .....

Perma Tweez HOME ELECTROLYSIS



SAFELY REMOVES UNWANTED HAIR FOREVER

PERMA TWEEZ! Revolutionary 'one-step' home electrolysis device safely and permanently removes all unwanted hair from face, arms, legs and body. This is the *only* instrument with special U.S. patented safety feature that destroys the hair root without puncturing skin. Automatic 'tweezer-like' action gives safe and permanent results. Professionally endorsed. 14 DAY MONEY BACK GUARANTEE. Send check or M.O.

PATENTED PERMA TWEEZ Automatic hair removing unit with extra long life battery.....$14.95

PERMA TWEEZ ATTACHMENT for treatment by one person on another (a must for hard-to-reach areas) $2.50

GENERAL MEDICAL COMPANY, Dept. V-66
5701 West Adams Boulevard, Los Angeles, California 90016
NAME.....
ADDRESS.....
CITY.....STATE.....ZIP.....

MOVING?
Writing about a subscription?

BE SURE TO FILL OUT FORM BELOW.
For FASTEST service on address change, missing copies, etc., attach old mailing label in first space below. Otherwise please print clearly your address as we now have it.

OLD ADDRESS **NEW ADDRESS**
(Attach old label here.)

DON'T FORGET YOUR ZIP NUMBER: IT'S IMPORTANT!
Name / Address / City / State / Zip Code
Name / Address / City / State / Zip Code

Mail to:
VOGUE
BOULDER, COLORADO 80302
Please allow 6 weeks for change to take effect.



COINTREAU

THE ADVENTUROUS SPIRIT

COINTREAU

TALENTED MIXER

COINTREAU

AFTER-DINNER COMPANION

COINTREAU

AID TO GOURMET COOKS

COINTREAU

PARTY PUNCH-MAKER

COINTREAU

EXCITING ON THE ROCKS

COINTREAU

You could write a book on ways to enjoy Cointreau. We know. We did. A 20-page recipe book of easy-to-make drinks and foods featuring Cointreau. Some new. Some old. All delicious. Pick up a copy wherever fine spirits are sold. Or write, P.O. Box 4200, Grand Central Station, New York, N.Y. 10017.

80 PROOF • PRODUCED & BOTTLED BY COINTREAU LTD., PENNINGTON, N.J.

Books with Style

(Continued from page 216)

and, of course, *all* the Beatrix Potters.

There is a catch to this solution: You probably already have, like your knives and forks, these books in your house—these books with the hallmark of style already have their proud place on your shelves. If they are not, you'll want:

The Mother Goose Treasury, written and illustrated by Raymond Briggs (Coward McCann).

Thumbelina, by Hans Christian Andersen, illustrated by Adrienne Adams (Scribner's).

Little Tim, written and illustrated by Edward Ardizzone (Walck).

Abraham Lincoln, written and illustrated by Ingri and Edgar P. d'Aulaire (Doubleday).

Madeline, written and illustrated by Ludwig Bemelmans. (Viking).

Cinderella, written and illustrated by Marcia Brown (Scribner's).

Babar books, written and illustrated by Jean de Brunhoff (Random House).

The Little House, written and illustrated by Virginia Lee Burton (Houghton Mifflin).

Hansel and Gretel, by the Grimm brothers, illustrated by Warren Chappell (Knopf).

Lion, written and illustrated by William Pène du Bois (Viking).

Play with Me, written and illustrated by Marie Hall Ets (Viking).

See and Say, written and illustrated by Antonio Frasconi (Harcourt, Brace & World).

Goodnight Moon, by Margaret Wise Brown, illustrated by Clement Hurd (Harper & Row).

The Snowy Day, written and illustrated by Ezra Jack Keats (Viking).

Swimmy, written and illustrated by Leo Lionni (Pantheon).

Make Way for Ducklings, written and illustrated by Robert McCloskey (Viking).

Bruno Munari's ABC, written and illustrated by Bruno Munari (World).

The Charge of the Light Brigade, by Alfred, Lord Tennyson, illustrated by Alice and Martin Provensen (Golden Press).

Mother Goose and Nursery Rhymes, illustrated by Philip Reed (Atheneum).

Curious George books, written and illustrated by H. A. Rey (Houghton Mifflin).

Frog Went A-Courtin', told by John Langstaff, illustrated by Feodor Rojankovsky (Harcourt, Brace & World).

Where the Wild Things Are, written and illustrated by Maurice Sendak (Harper & Row).

The Little Island, by Golden MacDonald, illustrated by Leonard Weisgard (Doubleday).

Bedtime for Frances, by Russell Hoben, illustrated by Garth Williams (Harper & Row).

Tomato Patch, written and illustrated by William Wondriska (Holt, Rinehart & Winston).

But what are you going to do about the new ones? How among the madding crowd of mediocre books will you be able to find the ones with style? It can be done in picture books by looking for the name of a fine artist. Here are some names of books to look for—names synonymous with style—illustrated by artists who create truly meaningful and significant and worthwhile books, because they are only concerned with their own unique vision of truth, and that's the essence of true style.

The Nightingale, by Hans Christian Andersen, illustrated by Nancy Ekholm Burkert (Harper & Row).

The Courtship, Merry Marriage, and Feast of Cock Robin and Jenny Wren, and *The Doleful Death of Cock Robin,* written and illustrated by Barbara Cooney (Scribner's).

Hide and Seek Fog, by Alvin Tresselt, illustrated by Roger Duvoisin (Lothrop).

One Wide River to Cross, written and illustrated by Ed and Barbara Emberley (Prentice-Hall).

Brer Rabbit and His Tricks, by Ennis Rees, illustrated by Edward Gorey (W. Scott).

Emily's Voyage, by Emma Smith, illustrated by Irene Haas (Harcourt, Brace & World).

A Boy Went Out to Gather Pears, written and illustrated by Felix Hoffmann (Harcourt, Brace & World).

The Renowned History of Little Red Ridinghood (1808 version), illustrated by Nonny Hogrogian (Crowell).

Baba Yaga, by Ernest Small, illustrated by Blair Lent (Houghton Mifflin).

Adam's Book of Odd Creatures, written and illustrated by Joseph Low (Atheneum).

Sam, Bangs, and Moonshine, written and illustrated by Evaline Ness (Holt, Rinehart & Winston).

Animal ABC, written and illustrated by Celestino Piatti (Atheneum).

Jennifer and Josephine, written and illustrated by Bill Peet (Houghton Mifflin).

The Wedding Procession of the Rag Doll and the Broom Handle and Who Was in It, by Carl Sandburg, illustrated by Harriet Pincus (Harcourt, Brace & World).

Mississippi Possum, by Miska Miles, illustrated by John Schoenherr (Atlantic-Little Brown).

Higglety, Pigglety Pop or, There Must Be More to Life, written and illustrated by Maurice Sendak (Harper & Row).

Little Bear books, by Elsa Minarik, illustrated by Maurice Sendak (Harper & Row).

One Small Blue Bead, by Byrd Baylor Schweitzer, illustrated by Symeon Shimin (Macmillan).

One Monday Morning, written and illustrated by Uri Shulevitz (Scribner's).

London Bridge Is Falling Down, illustrated by Peter Spier (Doubleday).

Zeralda's Ogre, written and illustrated by Tomi Ungerer (Harper & Row).

Birds, written and illustrated by Brian Wildsmith (Watts).

The Speckled Hen, by Harve Zemach, illustrated by Margot Zemach (Holt, Rinehart and Winston).

I can promise that if the first book your child looks at is illustrated by one of the artists mentioned here, she will never be late to her daughter's wedding because she was hung up on her generation's counterpart of *Valley of the Dolls.* And she will never be mistaken for a Barbie Doll when she does get there.

THE WORLD'S MOST ELEGANT WOMEN RELY ON L'ORÉAL COLOUR... RELY ON THEIR SALON.

The elegants identify fashion with color... and create their own sure beauty magic with the Paris-inspired colors of L'Oreal. Here are colors destined to become your personal signature of elegance. Sea and moonlight colors... sensuous sun colors... the new excitement of a bright color coup. L'Oreal Colours bring radiance to your hair, leave it silken soft with color that is always precise, always natural. Then add the intriguing color-play of L'Oreal lipsticks, nail enamels and facial cosmetics to achieve total loveliness. Discover the beautiful world of L'Oreal Colour totally coordinated for hair, face and fingertips. Created for the world's elegant women.

MADE IN THE UNITED STATES
FROM THE FORMULAS OF

L'ORÉAL®
OF PARIS



©1967 Cosmair, Inc.



Fly Sacony

Take flight to the sun now, in Sacony, the serious travel gear, designed for your world without care.

Left: Four zippered horizons streak across this stark knit of washable, packable Sacony Triple Ciella®. White, Bluebell, Navy, Brown, Orange or Slicker Yellow. Sizes 8 to 18, $20.00.

Back: Wild tropic paisley in Ciella® Lissé with gold chain links draped across the neckline in Orange/Green, or Yellow/Brown. Sizes 8 to 18, $28.00.

Center: Giant flowered culotte jump suit in a long flow of Ciella®. As shown, sizes 8 to 18, $33.00.

Right: This chic, swinging polyester knit shape is textured and sashed boldly. Goes from dawn to dawn in Hot Pink, Green and Marigold. Sizes 6 to 16, $36.00.

Go to any fine store, pack the wardrobe and take off. Sacony®, 1407 Broadway, New York, N. Y. 10018.

For Pack Age people.